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THE THIRTIES DECADE:

AMERICAN ARTISTS AND THEIR EUROPEAN CONTEMPORARIES

JOSLYN ART MUSEUM

ARCHIVES
WWIBKG

Hans Blumenberg

THE THIRTIES DECADE:
AMERICAN ARTISTS AND THEIR EUROPEAN CONTEMPORARIES

OCTOBER 10 THROUGH NOVEMBER 28, 1971
JOSLYN ART MUSEUM OMAHA, NEBRASKA

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COVER: 45. DAVIS American Painting

LENDERS

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WORCHESTER ART MUSEUM, Worchester, Massachusetts

FOREWORD

"The Thirties Decade—American Artists and Their European Contemporaries," commemorates the opening of the Joslyn Art Museum forty years ago, November 29, 1931. This exhibition also pays homage to the many artists of that important decade who contributed so significantly to the enrichment of the visual arts.

For this anniversary event we have supplemented the Joslyn's own collection with a wide range of distinguished accomplishments in painting, sculpture and graphics from these years. The over two hundred important selections have been generously lent from collections across the nation. They represent trends which make interesting contrasts between American art and the more experimental concepts which prevailed in achievements by European artists active during the 1930's. In addition, they offer the opportunity to re-evaluate works by American representational and regional artists, many of whom were involved in the New Deal's Federal Arts Project of the Works Progress Administration; and also by European artists whose works denote influence from one or more of the then contemporary styles—expressionism, surrealism, the geometric—or from the Bauhaus and De Stijl.

The preparation of the exhibition and its catalogue has been the considered responsibility of Joslyn's Curator, William A. McGonagle, who has devoted scholarship and a sense of adventure to this undertaking. Along with works by artists of primary importance, he has selected paintings and graphics by less well-known artists of the period, thus offering more comprehensive and illuminating images to the exhibition's spectrum.

I want to thank all those who have made this exhibition a reality on behalf of the members of the Board of Trustees of the Joslyn Liberal Arts Society and the staff of the Joslyn Art Museum. Special thanks are extended to the private collectors, museums and galleries who so willingly allowed us to borrow from their collections for this anniversary event. Our thanks and appreciation are also extended to Mr. Allen Porter for his essay, "A Backward Glance," written for this catalogue, in which he poignantly recalls the 30's. Mr. Porter served from 1936 to 1964 as Secretary, Museum of Modern Art, New York.

Finally, I wish to express our gratitude to the Nebraska Arts Council for a generous, matching-funds grant which assisted in financing this exhibition, and to the Iowa Arts Council for a supplementary matching-funds grant which enabled us to further enrich the show. Also our appreciation is extended to the University of Nebraska at Omaha Regent's Commission for an allotment to assist with a Symposium in conjunction with the exhibition. These contributions have helped make possible "The Thirties Decade," certainly one of the most important events ever held at the Joslyn Art Museum.

Richard N. Gregg
Director

226. ZORACH Spirit of the Dance

261. KENT Homeport

INTRODUCTION

There have been numerous exhibitions in recent years devoted to reviewing the visual arts of the 1930's. Many of these have quite naturally focused on art which reflected the social and political ferment of the time, a phenomena which has been interpreted by the artist throughout history. Along with an eye for capturing a certain ambience of the time, the selected works in "The Thirties Decade: American Artists and Their European Contemporaries" also illustrate the great diversity found among those artists whose work was devoid of references to such current events.

The period did not proclaim artists as having the same fire or panache found in the literary set. There were no Hemingways, Lewises, Fitzgeralds or Cathers to immediately ignite the imagination or widen stylistic horizons - at least not at the outset. Most artists of the early 1930's were still in bondage, tied to the unyielding stylistic grip of the past.

A most significant event for the art world in that decade was the government's sponsorship of the Federal Arts Project of the Works Progress Administration.* Artistic accomplishments in public buildings throughout the country stand as the record of such subsidized activity. It is commonly assumed that all work produced in the art projects was alike, dominated by social protest, realistic and regionalist art and influenced by Mexican muralists, especially Diego Rivera. Hopefully our "Thirties Decade" exhibition will help dispel such a misconception.

Thomas Hart Benton, Charles Burchfield, John Steuart Curry, Edward Hopper, Peter Hurd and Charles Sheeler, to name a few, were depicting their own America in a way that often ignored the great high spirits of the time. It is they who searched out its lonelier aspects, probed its industrial tempo or, as did Grant Wood, stylized its topography. Some groups and individuals were responding in other ways - many were simply finding their course. Precursors of individual styles that ultimately flowered into strong and unique statements are evident in still life studies by Yasuo Kuniyoshi, landscape paintings by Georgia O'Keeffe and drawings by Gaston Lachaise.

Artistic influences were felt from Europe as well as from Mexico and regional environment. Because artists did not travel abroad frequently, their contacts were somewhat limited but also less imitative. Although the murals and sculpture in WPA projects reflected to some degree European styles and taste, the numerous easel projects were as diverse as the current influences on art - realism and regionalism, surrealism and magic realism, expressionism and the cubist-oriented abstract style. The best known and perhaps most influential style which was to affect the 30's was cubism. This method of visualization developed early in the century, derived first from the formal approach of Cezanne whose use of controlled space featured the relationship between foreground and background and the simplification of individual forms. Another stimulus during this first phase of cubism came from African sculpture with its sharply faceted surfaces and sparse forms. This early period, characterized by the breaking up of individual forms into angular planes, is shown in the work of Georges Braque and Pablo Picasso of that time.

*Hereafter referred to as WPA

A second phase known as analytical cubism allows the formerly clear and sharply separated facets to slip, become transparent, and merge more or less spontaneously in a kaleidoscopic fashion within the composition of the painting. From these new concepts of form and space many subsequent developments and influences may be traced - futurism, constructivism and orphism. It is of singular importance that the exhibition includes works from the 30's decade by Braque and Picasso, whose influence has been incalculable in the development of twentieth century art.

Two movements, surrealism and magic realism, created a new or super realism by combining ordinarily unrelated themes and objects in new and fascinating relationships. Their credo asserted that all of our actions are dominated by the subconscious and that the impulses stemming from that source can be directed into concrete imagery. The results often seem too consciously precise and logical to be entirely the product of a dream. The movements had both representational and non-representational aspects and attracted some of the outstanding painters of the time, including Ivan Albright, Peter Blume, Salvador Dali, Kay Sage, Yves Tanguy, Pavel Tchelitchew and the most puzzling Joan Miro, who is often referred to as an abstract surrealist.

The movement in the Netherlands, known as de Stijl, merged with other geometric European styles at the Bauhaus in Germany, ultimately making an important imprint on abstract painting in America. Josef Albers, although not considered a "thirties artist," had been trained at the Bauhaus and came to the United States in 1933. His influence was profound as a teacher of the principles of non-objective art based on clarity and economy of structure, volume and color. Jean Helion and Fernand Leger were also disciples of this more formal abstract style composed of hard, flat colors precisely delineated. The work of Piet Mondrian, another European abstractionist, had an immediate effect on Americans such as Balcomb Greene, who became the first chairman of the American Abstract Artists in 1936.

Certainly one of the most outstanding Americans of this persuasion was Stuart Davis. Unlike some of his contemporaries who took up abstraction for a decade and then returned to a more disciplined realism, Davis' shift of interest was progressive and permanent. He strove for a synthesis of abstraction and realism, i.e., recognizable objects strewn over a more abstract field, with the different degrees of abstraction in the same canvas creating tensions echoed by the brilliant color values. His compositions are always based on naturalistic sources which give them a definite freshness and personal candor. Five distinguished works by Davis are shown in the exhibition, including *American Painting*, the Joslyn's recent major acquisition.

Although stimulus from abroad emanated primarily from Europe, at least two Americans became deeply imbued with influences from the Orient. The poetic art of Mark Tobey and Morris Graves during the 30's was inspired by the flat ground and linear design found in Oriental objects and from contact with the philosophy and mysticism of the Far East.

At the same time, manifestations of expressionism were developing in France under the influence of Henri Matisse and Georges Rouault, while in Germany and Austria the important exponents were Ernst Barlach, Max Beckmann, George Grosz, Wassily Kandinsky, Ernst Kirchner, Paul Klee,

Emil Nolde and in certain aspects Lyonel Feininger. Basically, expressionism is emotive and soul-searching, and shows an uninhibited reliance on inner sources of inspiration in contrast to cubism, which is either descriptive or analytical: The abstract expressionist movement of more recent times may be described as a combination of expressionist and surrealist ideals.

No survey of the 30's can ignore the ideas and innovations advanced by American and European sculptors. As in painting, sculpture reflected current attitudes - realistic, symbolic and abstract. There was a fresh appraisal of sources from the ancient past and from contemporary primitive arts, and an eager enthusiasm for experimentation with different methods of working in stone, wood and metal. Also, new materials such as plastics offered the sculptor an opportunity to produce a wider variety of expressions of individual distinction.

The revolution in artistic thinking which occurred in the turning decades of the century would free sculptors, as well as painters, of any sense of obligation to earlier traditions. Gaston Lachaise was one of the leading talents of the period, and perhaps the only figurative sculptor who contributed to the re-shaping of sculptural practice in the United States. His art embodies personal emotions in a highly inventive and convincing manner. John Flannagan and William Zorach often directed their energies to the intrinsic qualities of form and color inherent in the natural material which they selected as media for their work. The idea of space as volume instead of space as emptiness was applied by the English sculptor Henry Moore, who found his point of departure, not in man-made abstractions of geometry, but in the forms of nature created by natural growth and by the action of the elements. By the mid 30's, Alexander Calder produced stabiles and suspended mobiles of metal, innovations which have substantially enriched the oeuvre of sculpture ever since.

"The Thirties Decade" also includes a selection of skillful preliminary sketches, along with the completed works, by Thomas Hart Benton, John Steuart Curry, Jack Levine and Grant Wood. Noteworthy is Levine's oil sketch, *Head of Violinist*, juxtaposed with the final composition, *String Quartette*. A comparison of another kind to be found in the exhibition is Rico Lebrun's monumental ink and wash drawing, *Seated Clown*, which stands in marked contrast to Walt Disney's small pencil sketch of *Mickey Mouse*.

Prints by Peggy Bacon, Howard Cook, Adolph Dehn and Ernest Fiene give insight to the more frivolous diversions of the period. Not to be overlooked are the preliminary ink drawings by Rockwell Kent, shown with his published illustrations for *Moby Dick*, two paintings by Norman Rockwell commissioned as cover illustrations for *The Saturday Evening Post*, and finally, a pastel by Jessie Willcox Smith, whose paintings and drawings of children were the hallmark of *Good Housekeeping* magazine covers for many years.

"The Thirties Decade: American Artists and Their European Contemporaries" offers to those who well remember that era a unique opportunity to review or to take a "second look" at the diversity of movements and styles which were then new and innovative. For those who did not personally experience the decade, we hope the works of first importance included here will provide a his-

torical preface to the subsequent years of growth and development which have their roots in the 1930's.

Today is a critical period, as artists in all media seek new definitions and new directions. These paintings, sculpture and graphics from the 30's decade, also a critical period of social and artistic unrest, can hopefully suggest solutions in areas as yet unrealized.

William A. McGonagle
Curator

A NOTE OF APPRECIATION

Many staff members of the Joslyn Art Museum were closely involved in the presentation of "The Thirties Decade: American Artists and Their European Contemporaries." I particularly want to thank Miss Mildred Goosman, Curator, Western Collections; Mr. Calvin Hennig, Curator, Education; Mrs. Kenneth Anderson, Registrar; Mrs. James Holley, Assistant Registrar; Mrs. Wallace Dowling, Librarian; Mr. Harrison Taylor, Exhibitions; and my secretary, Miss Ruby Lesline, for so efficiently sharing the myriad responsibilities involved in planning the exhibition and in compiling and editing the catalogue. There are also many colleagues associated with museums, galleries and libraries throughout the country who have been of valuable assistance and to whom we are obliged for their consideration on our behalf. Finally, we want to express again our gratitude to the many generous lenders whose cooperation made this exhibition a reality.

W. A. McG.

A BACKWARD GLANCE

Spawned in a worldwide depression, expiring in the rumblings of World War II (that in no time developed into a global conflict), the 30's remain, certainly, one of the most heterogeneous decades of this century, and it is not surprising that so much appears currently to have stemmed from it — particularly in the fields of art.

In the years following the tumultuous Armory Show in 1913, it is astonishing that the art exhibition that overturned the art world had so little immediate influence on America. True, in the 20's the ornate "art deco" mode affected the arts of interior decorating, furniture and fashion to be followed by the hard *chic* of the geometrical and streamlined new modernism. But not much seems, officially at least, to have happened in painting and sculpture.

However, in November of 1929, a Museum of Modern Art* opened in a few rooms in an office building on 5th Avenue in New York with an exhibition of Cezanne, Gauguin, Seurat and van Gogh. And, as Alfred H. Barr, Jr., (its first director) said, ". . . so revolutionary are certain aspects of the work of these artists that it is still subject to misunderstanding and, for a recalcitrant few, battleground for controversy." Mr. Barr underestimated how few were recalcitrant.

Nevertheless, 47,000 persons attended in one month, and the congestion in the elevators of the building was so great that an admission charge was instituted to check the flow. The next exhibition was "Paintings by Nineteen Living Americans" and the MOMA was off to a head start.

Other pace-setting exhibitions followed: "International Modern Architecture," 1932, the first exhibition outside the field of painting and sculpture and the first to be circulated, and "Machine Art," the Museum's important showing of industrial design, which was remarkable for its brilliant installation by Philip Johnson and exacting standards of selection which eliminated all "modernistic" ornament and irrelevant streamlining. It toured for four years and was shown in 19 cities.

During the first ten years there were 120 major temporary exhibitions with a total attendance of more than a million persons in New York alone. Not all of these shows commanded general acclaim; many were snooted upon by the ultra-conservative; a few were scorned by advanced liberals. However, as the aim was "to present to the public the living art of our time and its sources," the MOMA has been more than justified in claiming a reasonable success.

In many respects the MOMA has been the most provocative institution of the past 40 years and has had an important influence on our taste. It has played a strong hand in making modern art accepted in America, and through the publication of countless catalogs and books, through traveling exhibitions, color reproductions, loan exhibitions and competitions, it has made "Modern" not only palatable but also a cause, and a genuine delight to millions of people.

As might be expected, with the MOMA as a fountainhead, a number of excellent art galleries began to appear, among the more prominent: Brummer, Marie Harriman, Curt Valentine, Pierre Matisse (son of the artist), Dudensing, Julien Levy, Downtown and Stieglitz's American Place with his stable of O'Keeffe, Marin and Hartley.

New York was not alone in making art history. In Hartford, the Wadsworth Atheneum under Director A. Everett Austin innovated such advanced exhibitions as "New Super-Realism", 1931, "Abstract Art—Gabo, Pevsner, Mondrian, Domela," 1935, and the first exhibition of Picasso ever to be held in the United States, 1934. The hallmark of Austin's taste was a liking for a poetic realism which was so typical of the *avant-garde* of the 30's.

*Hereafter referred to as MOMA

In spite of the ever-deepening recession, it is surprising how busy the galleries became. Julien Levy put on the first exhibition of surrealism to be shown in New York in 1932, followed by a larger one at the MOMA in 1936, and shows by Tchelitchew, Berman, Campigli, Magritte, Max Ernst and Dali. Sales were few and purchases restricted mostly to drawings. But those foreign artists here for the first time were at least enterprising; Dali designed show windows for Bonwit-Teller's store, Berman and Tchelitchew did covers for *Town & Country* and *Vogue* and created stage sets and costumes for numerous Broadway productions.

At Dali's first exhibition, only one painting was sold, that of the so-called "limp watches" to the MOMA for a few hundred dollars, a painting now valued at more than a hundred thousand and so often exhibited and reproduced.

James Soby was to write in *Town & Country* in 1936, "If the present rate of migration continues, all prominent French artists will soon read 'Paris & New York'. The days are gone when a foreign artist who wished to become famous in America had to die first in his native land. We are getting used to seeing great international painters walking our streets, and we are getting used to the fact that these men come over now not only to visit but also to work. The winter will see a long procession of celebrities in art, not the least among whom will be the almost complete group of surrealist painters: Chirico, Ernst, Arp, Dali."

Perhaps in reaction to "American Scenism" and social consciousness, there was a pronounced revival of cubisim and abstract art, which had languished during the previous decade. This rebirth attracted a considerable number of the youngest generation of artists. Surrealism, too, had its American adherents, and an important contribution to the movement was the expatriate Man Ray.

However, as the American artist became aware of his own difficulties and of those of his fellow-countrymen, the chief current in American art was inspired by new and pressing social, political and economic problems. This state of mind had already been implicit in some of the work of Sloan and Benton, and it was greatly stimulated by the Mexican mural painters Rivera and Orozco, both of whom executed important commissions in the United States during the 30's.

While earlier paragraphs have perhaps overemphasized certain conspicuous movements at the expense of a more general view, it is well to mention a few of the artists who maintained their reputations in this period. Watkins and Brook were painters primarily interested in painting—the former romantic in feeling and expressionist in form, the latter gentle and lyrical. Davis had been one of the most steadfast of American abstract artists; Benton, one of the first to mark the rise of non-academic painting. Blume painted sharply realized fantasies suggesting surrealism. Gropper, one of the most mordant left-wing caricaturists, carried his robust satirical humor into his paintings. In Marsh's work, the New York proletariat is seen objectively though with a slightly ambiguous humor.

Among the sculptors, a few may be chosen as representative: Flannagan in marble and Chaim Gross in wood, Jo Davidson in his original approach to portraiture, Zorach as a sensitive modeler and Epstein a bold experimenter. But by far the best known of the younger men internationally was Alexander Calder who is justly considered an individualist working in the tradition of "Yankee ingenuity."

Through the intervention of the government in 1933, during the depths of the depression, the WPA began to take an interest in the artist. At first this was primarily a matter of relief for a few thousand artists among the millions of unemployed. But a bureaucracy with liberal sympathies soon made it possible for non-academic artists to obtain important mural commissions in government buildings. Other artists contributed to the "Index of American Design," which documented American primitives and was later published. The originals are now in the Smithsonian Institution, Washington, D.C.

Whereas this sketch thus far has dealt mostly with the New York scene and the MOMA in particular, space does not permit mentioning more than a few of other outstanding influences, such as the Arts

Club of Chicago, the advanced showings at the Art Institute of Chicago and other museum exhibitions in Boston, Cleveland and Philadelphia. Making such a brief survey as this is something like trying to squeeze *War & Peace* into a libretto for an opera.

In "the lively arts," Hollywood was still struggling with the new problems of the talking picture—importing dramatists and actors from Broadway, limiting the power of the director to tinker with the script and improving the quality of sound production. In retrospect, those ten years are now considered the "Golden Age" of the movies. The foremost actress was unquestionably Garbo.

The American film turned its face (frankly) to current problems, to the life that men live, in two short but significant films produced by the U. S. Government: *The Plow That Broke the Plains*, 1936, and *The River*, 1937, by Pare Lorentz. Also, it cannot be without significance that the animated cartoons of Walt Disney, then universally enjoyed, owe their existence to the use of sound and were the first to reintroduce color.

O'Neill was not the only dramatist to give distinction to the American theatre at this time. There were many fine plays—*Men in White, The Children's Hour, Winterset, Our Town*— to bring success to Broadway and the road, and several musicals that broke new ground . . . *Of Thee I Sing** by the Gershwins and carrying the slogan, "Prosperity is just around the corner," *Jumbo, Porgy & Bess* and *Four Saints in Three Acts*, the Gertrude Stein-Virgil Thompson opera that had its world premiere at the opening of the Avery Wing in Hartford's Wadsworth Atheneum. The Group Theatre and Orson Wells with his Mercury Theatre also made conspicuous contributions.

In fashion, the whole aspect of the American woman was transformed in the early 30's. No longer was she flat-breasted, or long-waisted; "her waist was permitted to be where nature had intended it to be." Not only women, but automobiles, too, went in for curves. In 1934 Chrysler's Airflow appeared, in which for the first time the streamlining idea was wholeheartedly adopted and no other maker subsequently returned to the previous angularities.

Lincoln Kirstein in 1933 persuaded George Balanchine, the eminent choreographer, to found a school of the ballet in New York. Thence stemmed the first American ballet group, "Ballet Caravan," which toured the U. S. and South America exploiting such contemporary themes as *Billy the Kid, Filling Station, Juke Box* and *Time Table*, with costumes and sets by Paul Cadmus, Alvin Colt, Jared French and others. The composers Aaron Copland, Paul Bowles, Virgil Thomson and Alec Wilder gave distinction to the enterprise. Balanchine also brought his talents to bear on Broadway with lively choreography for *On Your Toes* and the movie *Goldwyn Follies*.

All this, naturally, led to today's celebrated New York City Ballet Company, and "the dance" has become a popular adjunct of American cultural life.

In summary, what seems to have developed from this brief account of the art events of the 30's is that in its ubiquitous lifetime, modern art managed to make itself felt through its influence on popular art in one way or another in every American home, even by those who have never visited a museum. It has fundamentally altered the appearance of many of our houses; changed the furniture on which we sit, the utensils with which we eat; revolutionized toothpaste tubes, pencil sharpeners, lamps, the magazines we read, the ads we are attracted to and the photographs we see—all have felt its hand.

So, in spite of the shame and horror of world events that accompanied this period, at least the art world can hold up its head and continue its critical role in public service. Thanks to the mirror of art, we can still recapture that decade that flew by so fast that we had to catch our breath finally to remember it.

Allen Porter
MOMA 1936-64

*First musical to win a Pulitzer Prize.

1. ALBRIGHT Picture of Dorian Gray

124. KUNIYOSHI I'm Tired

5. AVERY Self Portrait

25. CARROLL Black Venus

19. BROOK Frog Town Lady

213. BARLACH The Beggar

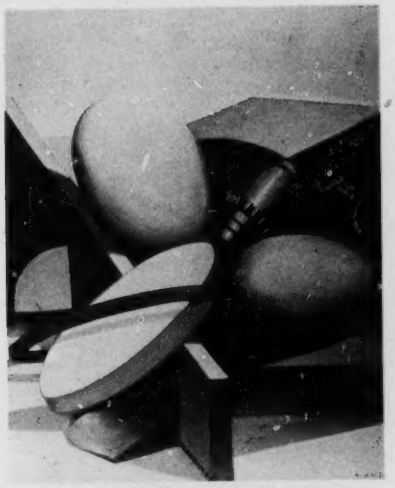
9. BENTON Running Before a Storm
(Study for The Hailstorm, cat. no. 8)

8. BENTON The Hailstorm

110. KENT Summer Night

7. BECKMANN Film Studio

121. KUHN Green Apples and Scoop



165. SAGE A Little Later

17. BOUCHÉ Barber Shop

43. DALI La Solitude

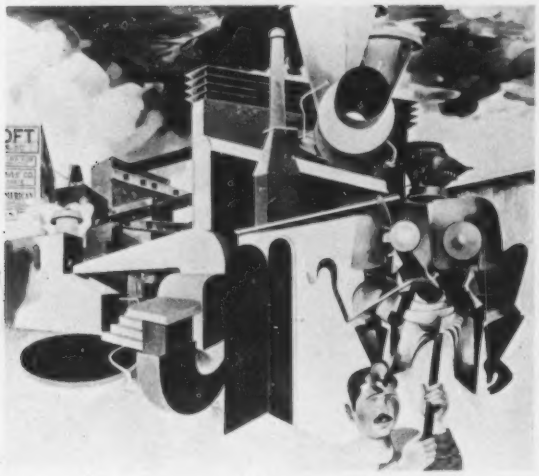
189. STELLA Portrait of Edna St. Vincent Millay

145. MCCRADY Swing Low, Sweet Chariot

219. FLANNAGAN Horse

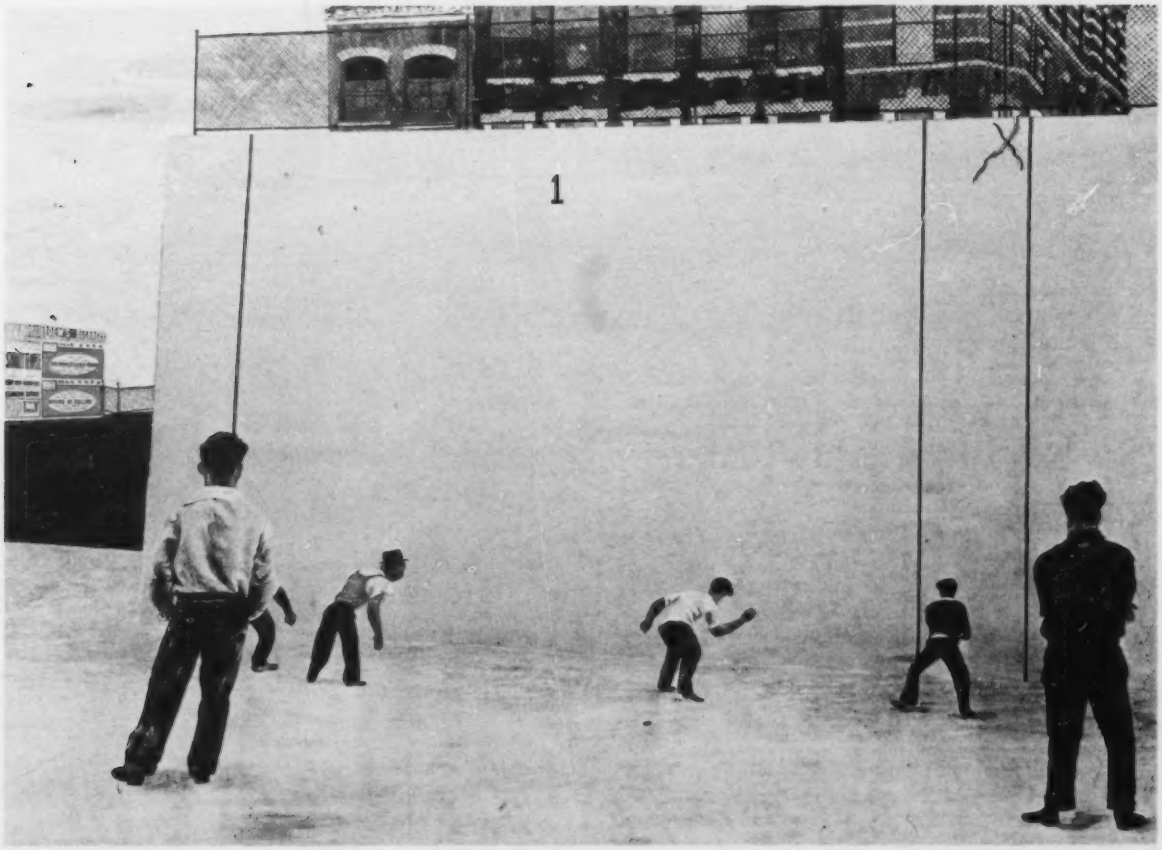
152. NOLDE Magicians

61. DUBOIS The Tricornered Hat



14. BLUME Parade

197. WEBER Discourse

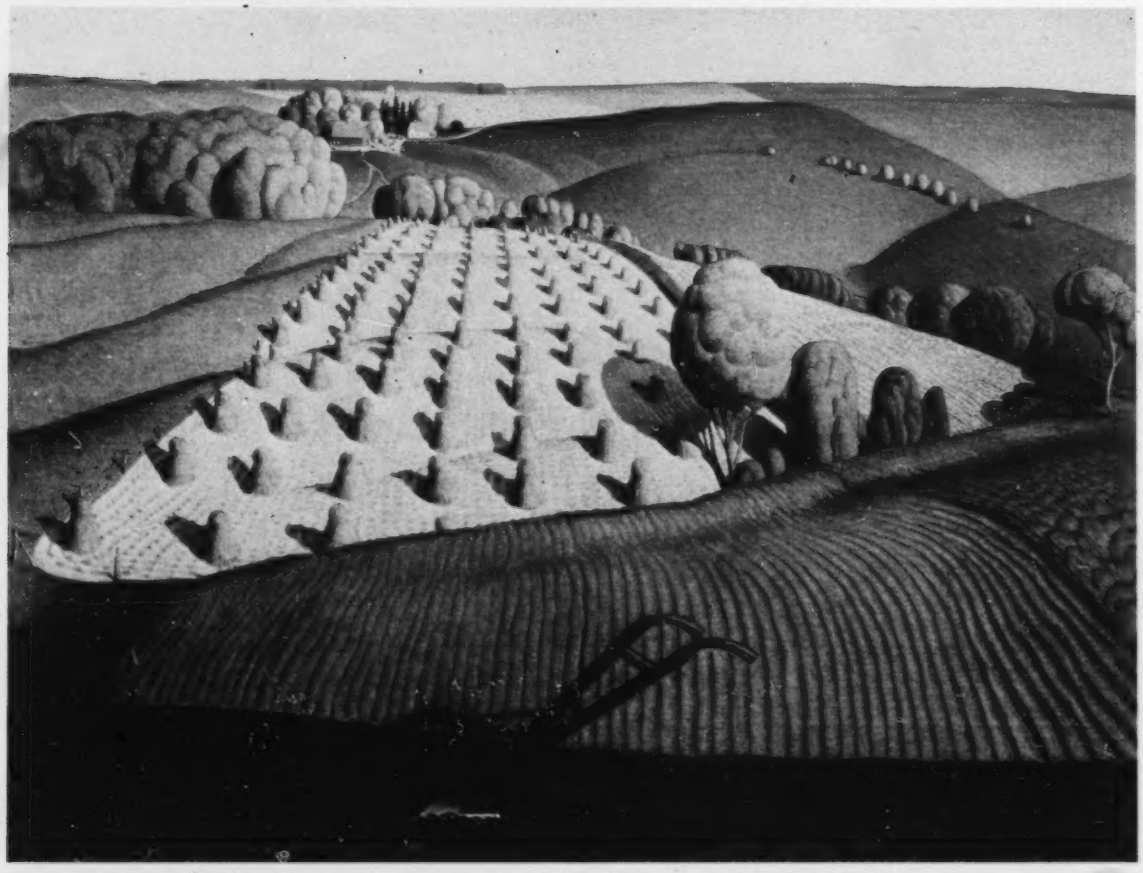


175. SHAHN Handball

214. CALDER Snake on Arch

207. WOOD Stone City
(Study for Stone City, Iowa, Cat. No. 208)

208. WOOD Stone City, Iowa

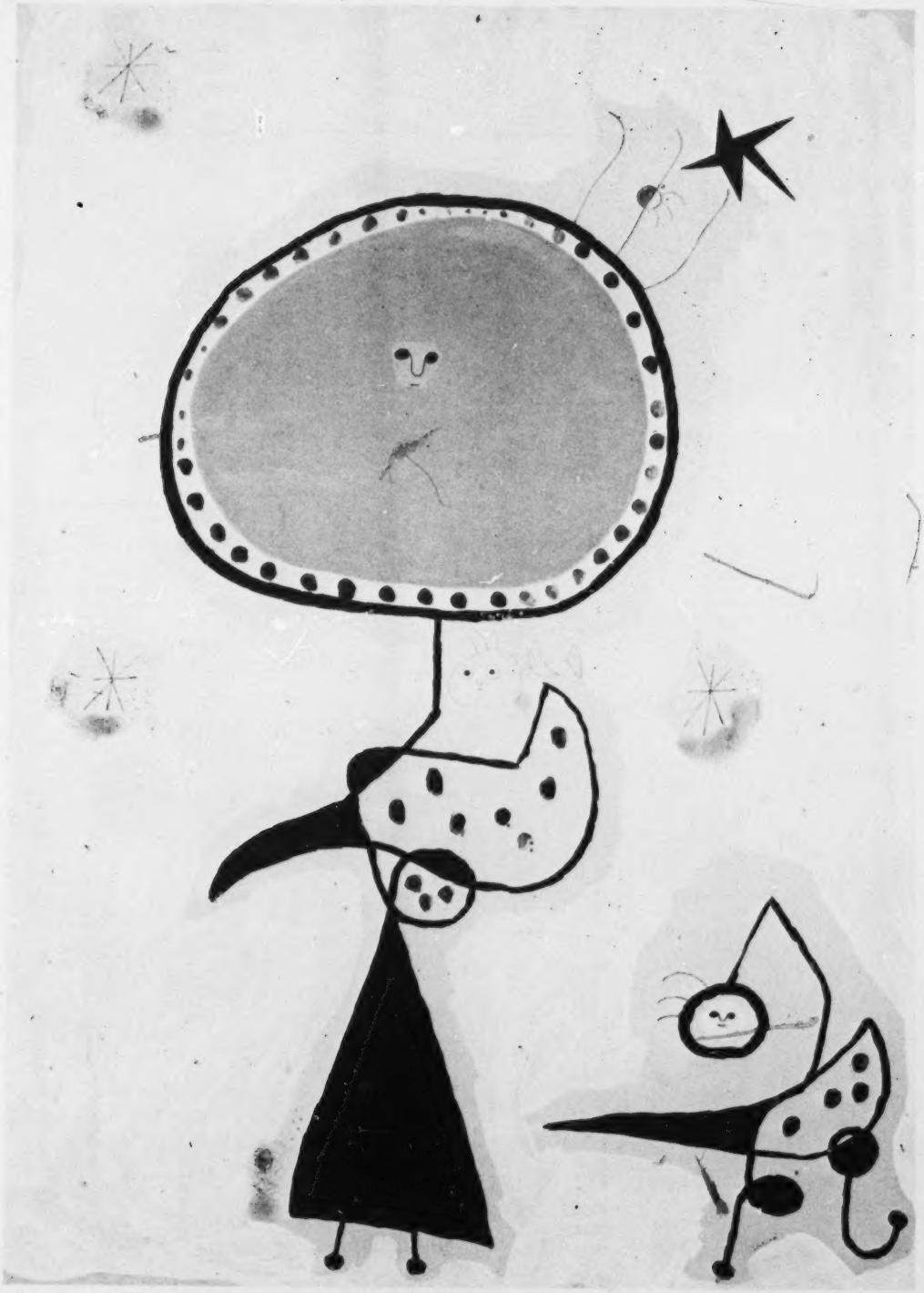


200. WOOD Fall Plowing

36. CURRY Kansas Pastorale I

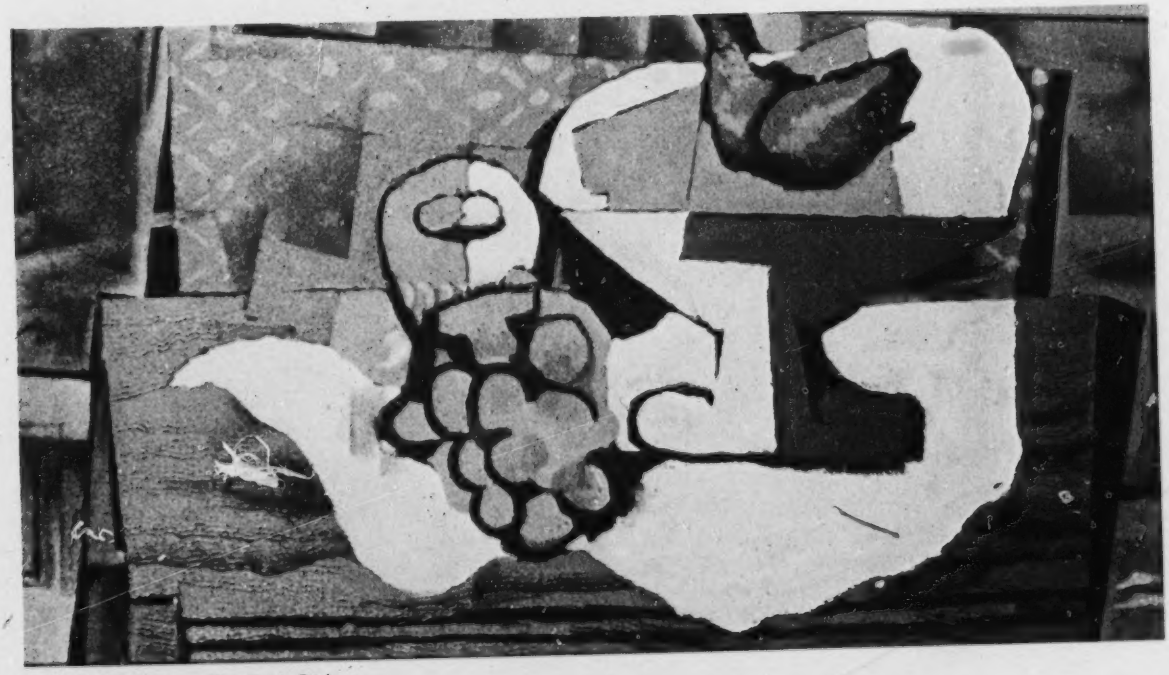
38. CURRY Padre Padilla

39. CURRY The Plainsman

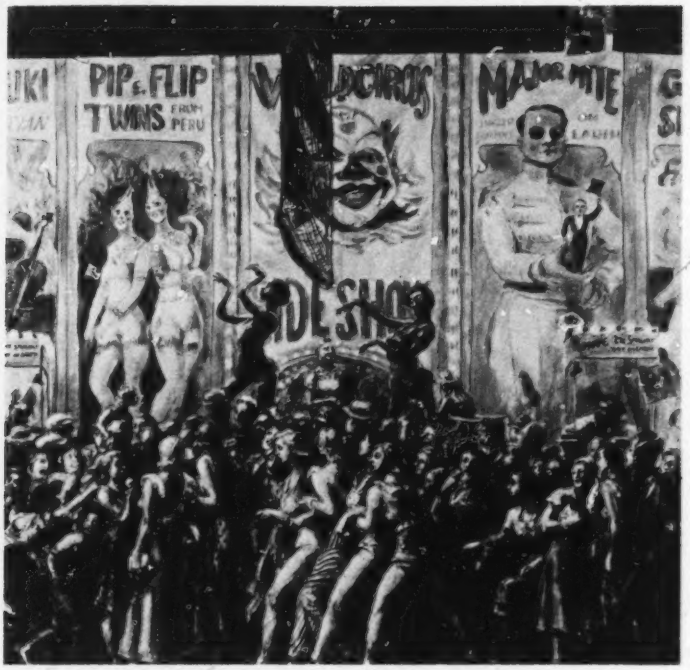


147. MIRO Woman, Bird and Stars

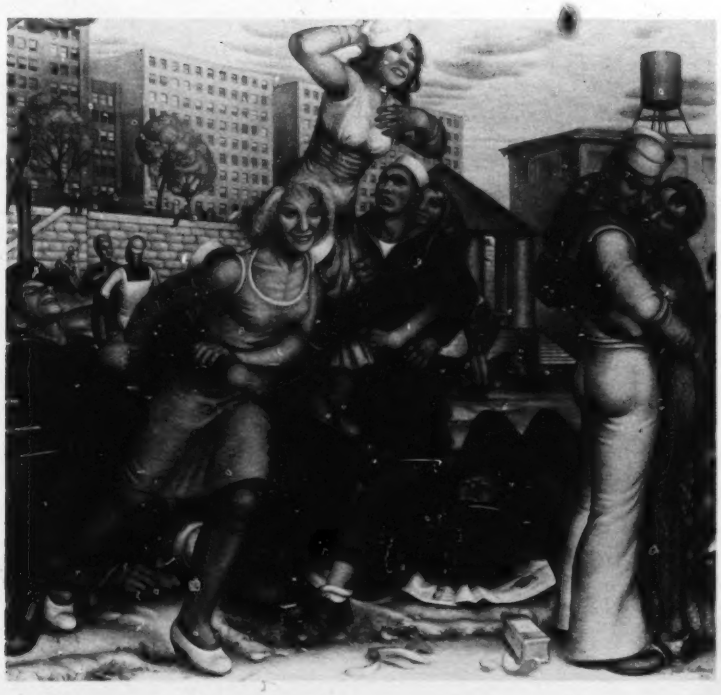
126. KUNIYOSHI Weathervane and Objects on a Sofa



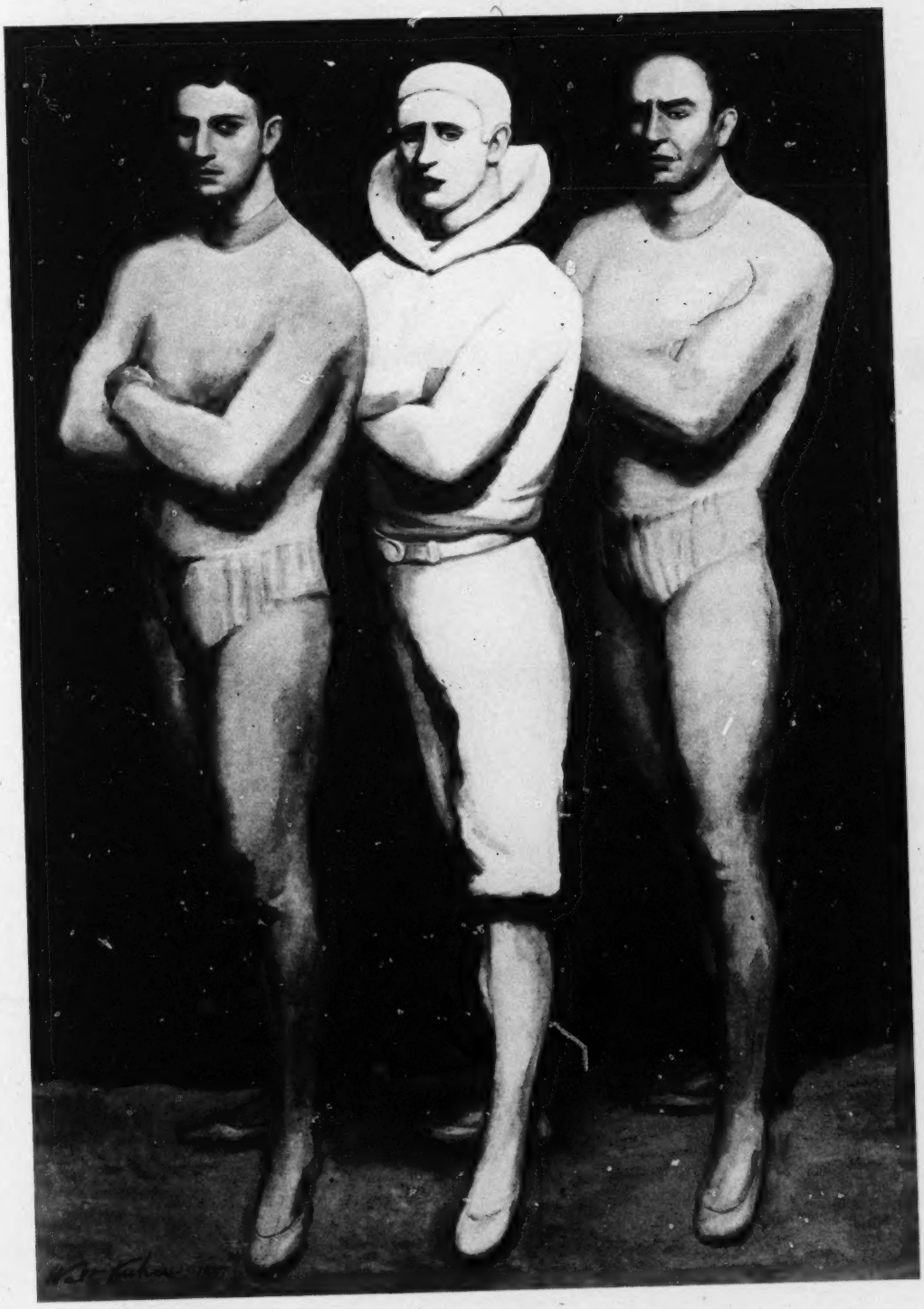
18. BRAQUE The Fruit Dish



142. MARSH Pip and Flip Twins from Peru

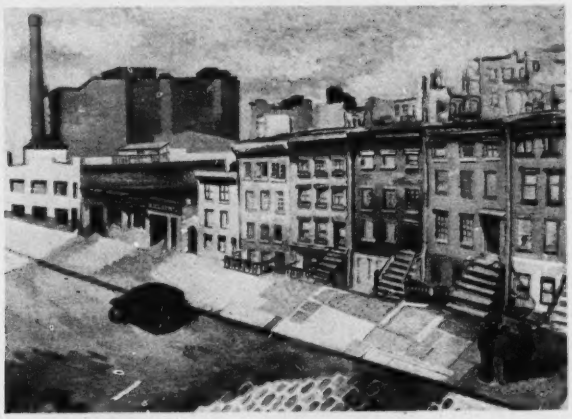


22. CADMUS Shore Leave



123. KUHN Trio

183. SOYER, R. Young Woman on Cot

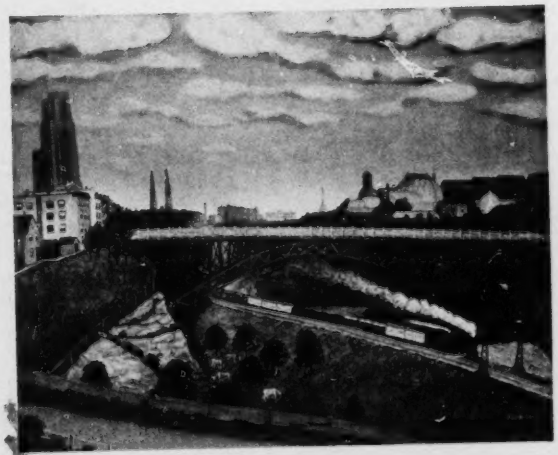


182. SOYER, M. Bethune Street

181. SOYER, I. Employment Agency

21. **BURCHFIELD** November Evening

156. **O'KEEFFE** Red Hills and Bones



93. **KANE** Panther Hollow, Pittsburgh

143. MATISSE The Purple Robe

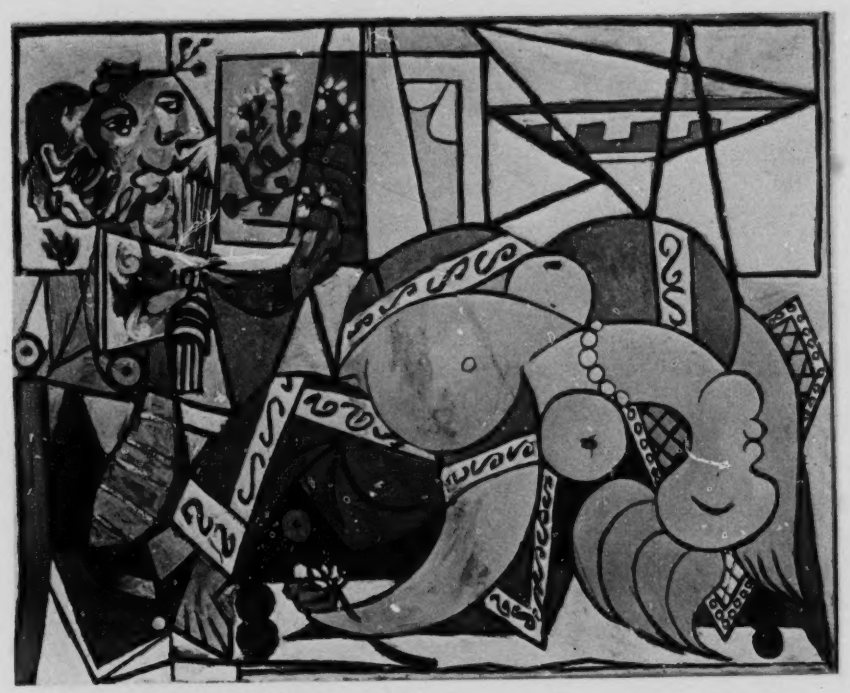
150. MOORE
Study for a Seated Nude

127. LACHAISE Male Nude

128. LEBRUN Seated Clown

120. KROLL The Red Tam

184. SPEICHER Head of a Young Girl



158. PICASSO L. Atelier

159. PICASSO Reclining Nude

117. KLEE Figurine

53. DEMUTH Beach Scene

95. KANTOR Girl in Yellow

224. MOORE Figure

87. HOPPER Room in New York

163. ROCKWELL On Top of the World

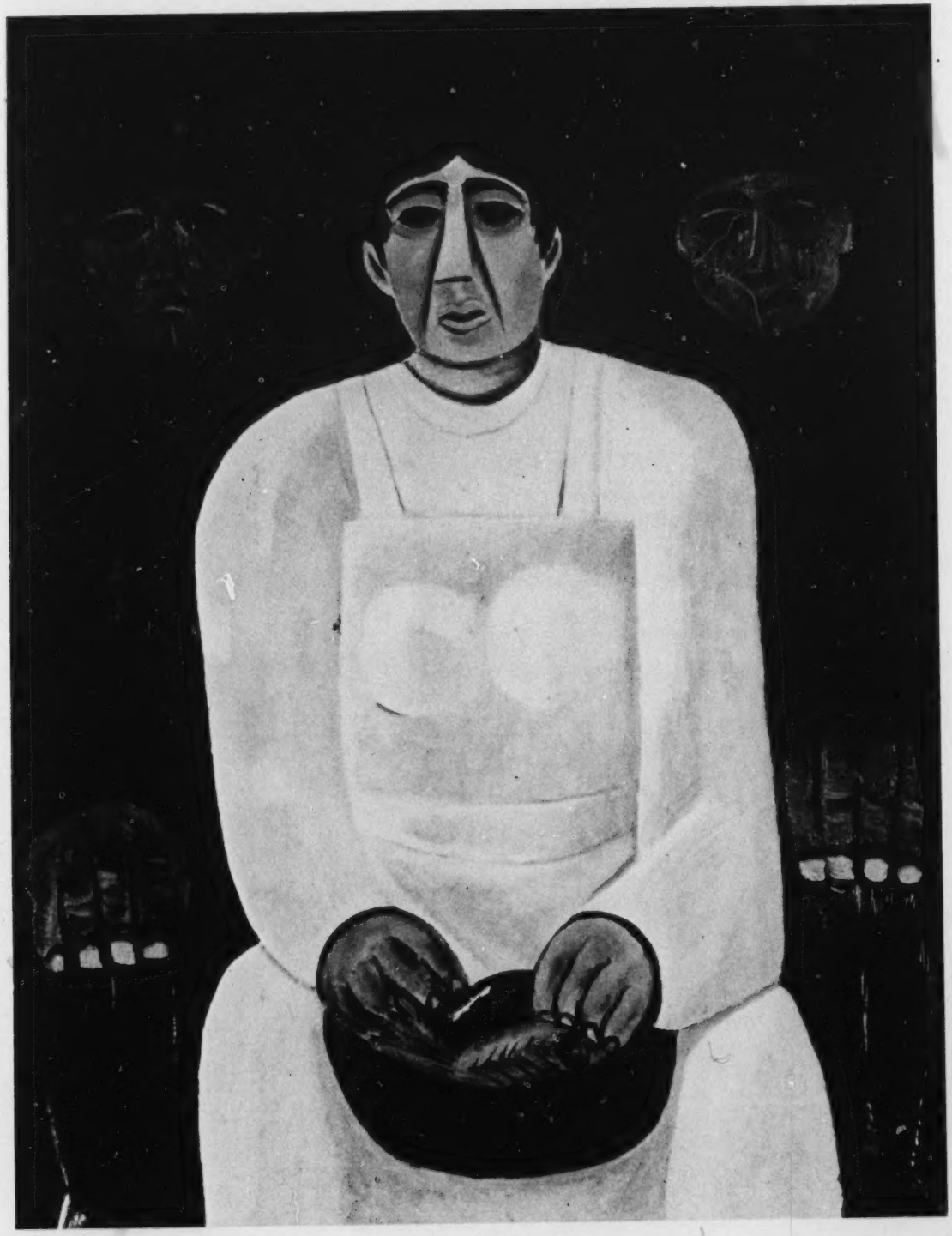
179. SMITH With Thoughtful Eyes

133. LEVINE
Head of Violinist (Study for String Quartette)

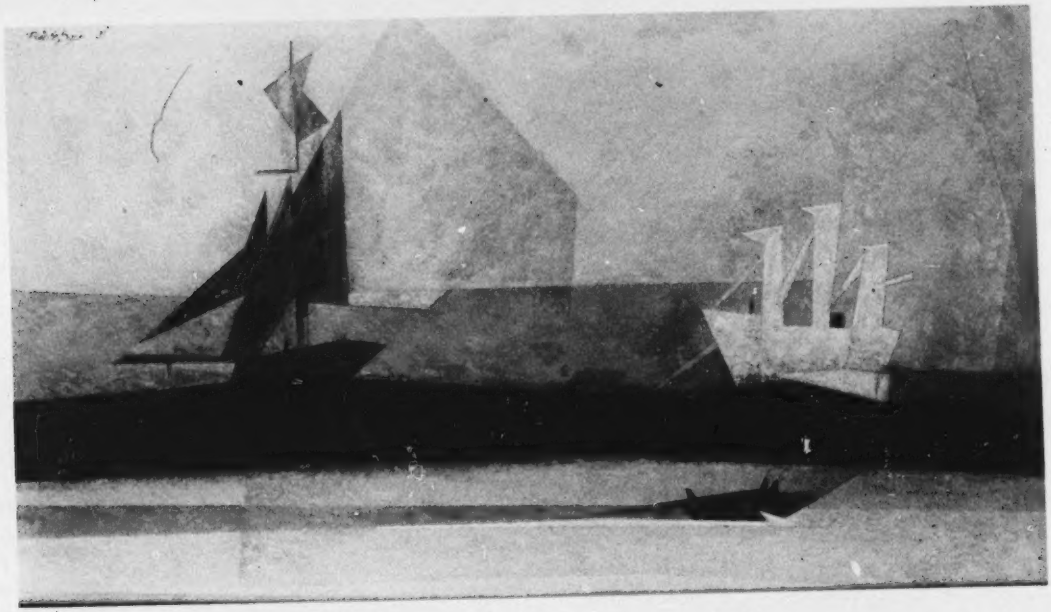
134. LEVINE String Quartette

58. DOUGLAS Window Cleaning

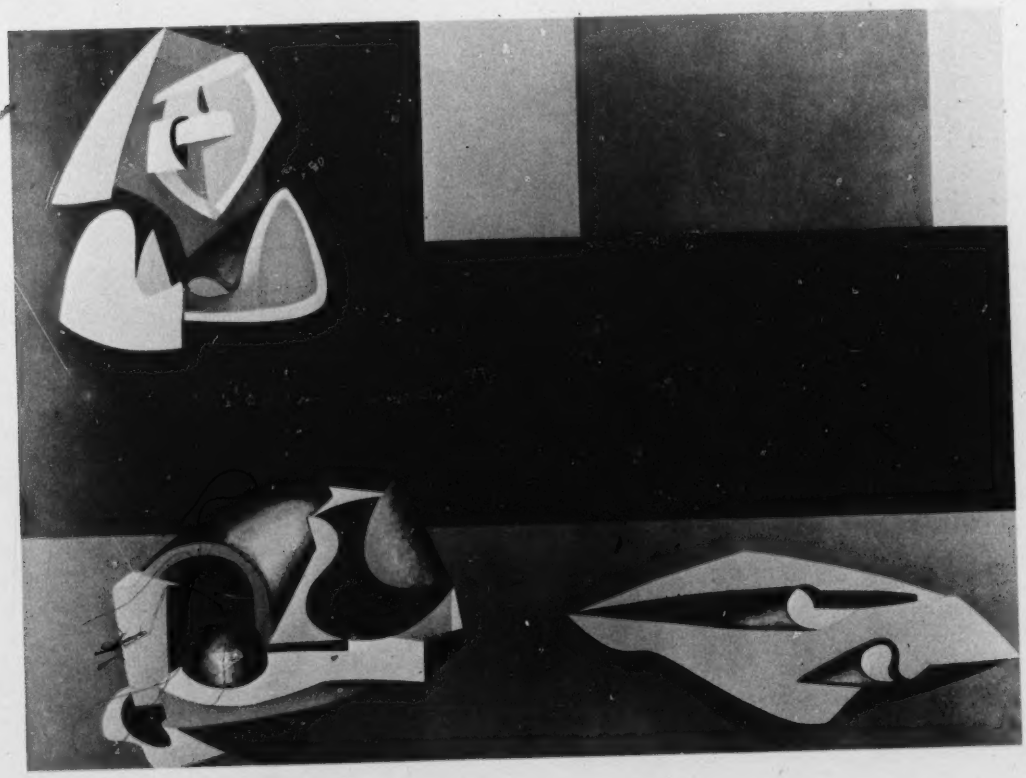
146. MILLER Shopper



83. HARTLEY The Lost Felice

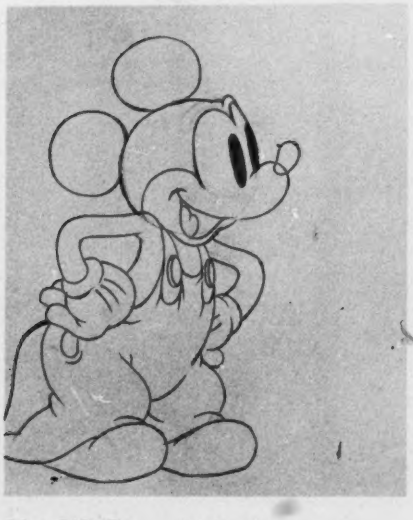


65. FEININGER The Motor Boat

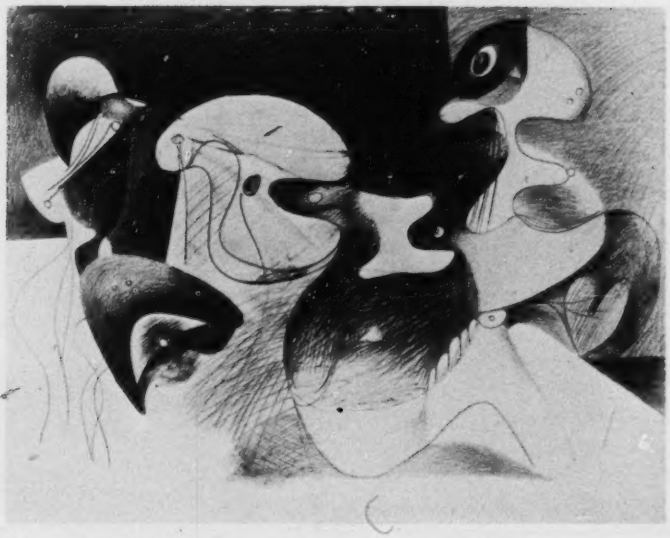


85. HELION Composition Dramatique

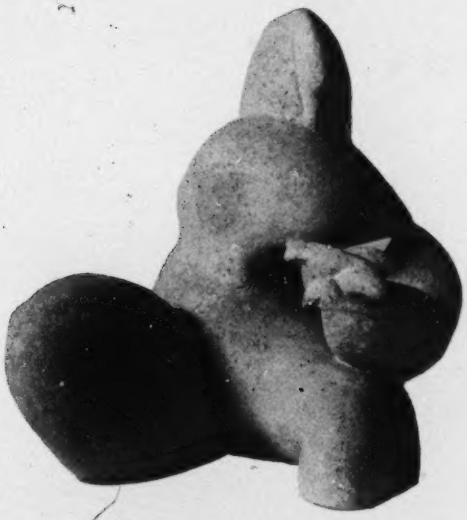
77. GROPPER The Banker



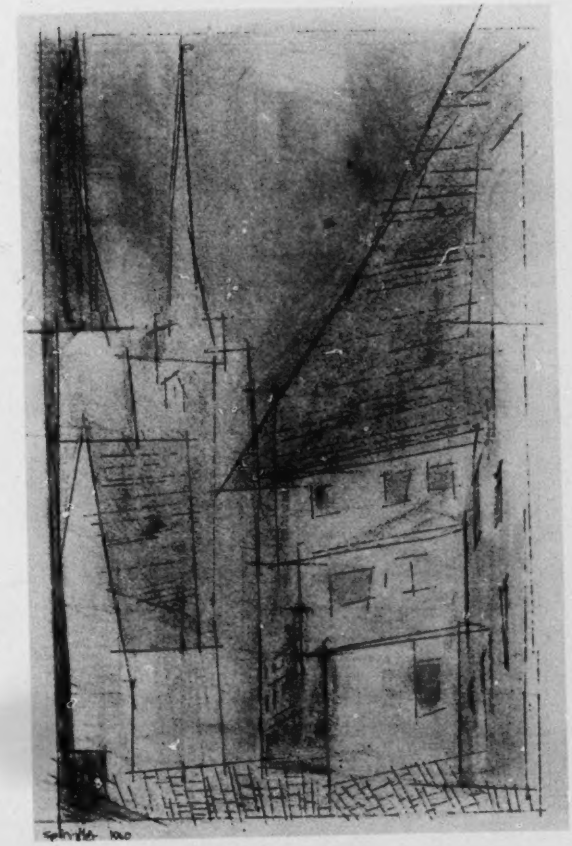
56. DISNEY Mickey Mouse



72. GORKY Study for Image in Xhorkom



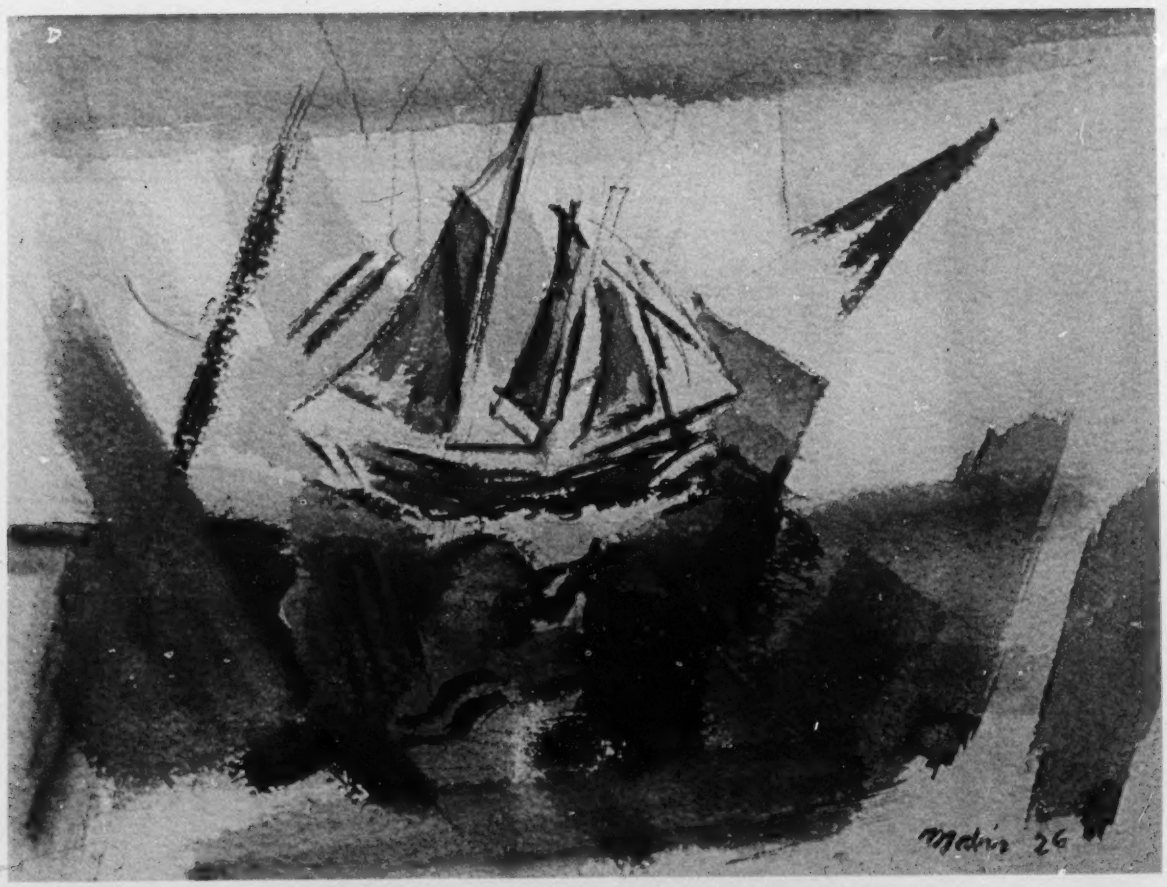
222. LAURENS Seated Nude



67. FEININGER . Street in 'E'

196. WATKINS The Fire-Eater

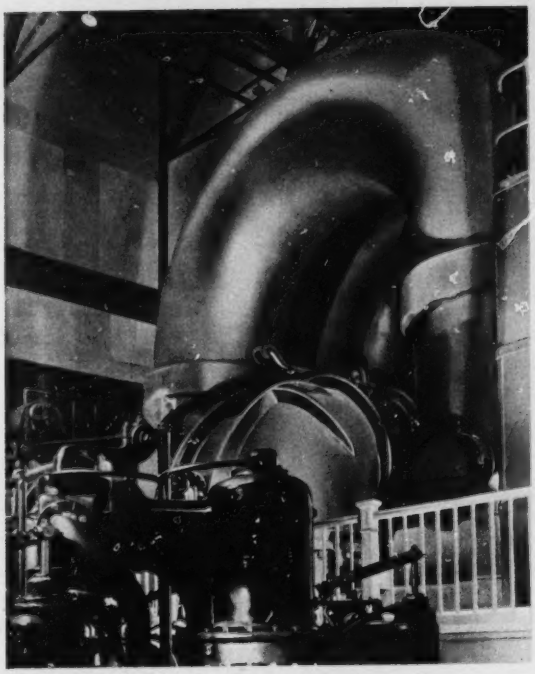
218. EPSTEIN First Portrait of Isobel



141. MARIN Sail Boat, Deer Isle, Maine

112. KIRCHNER View of Basel and the Rhine

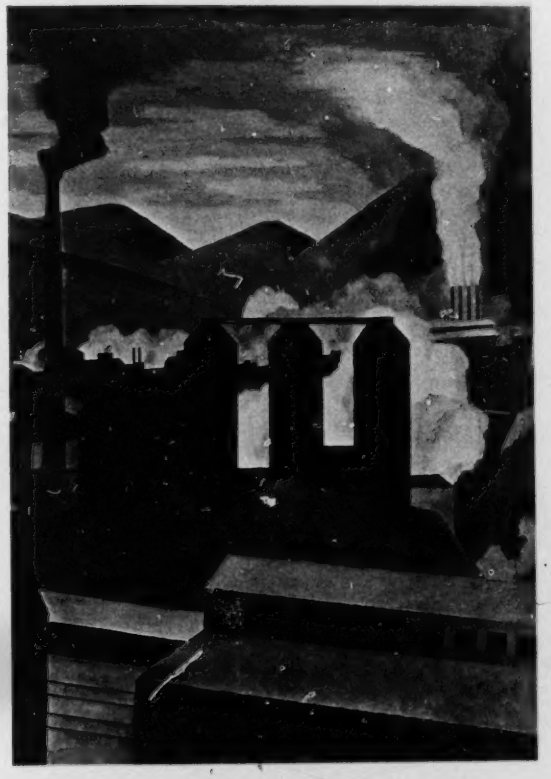
195. TOBEY Rummage



176. SHEELER Steam Turbine

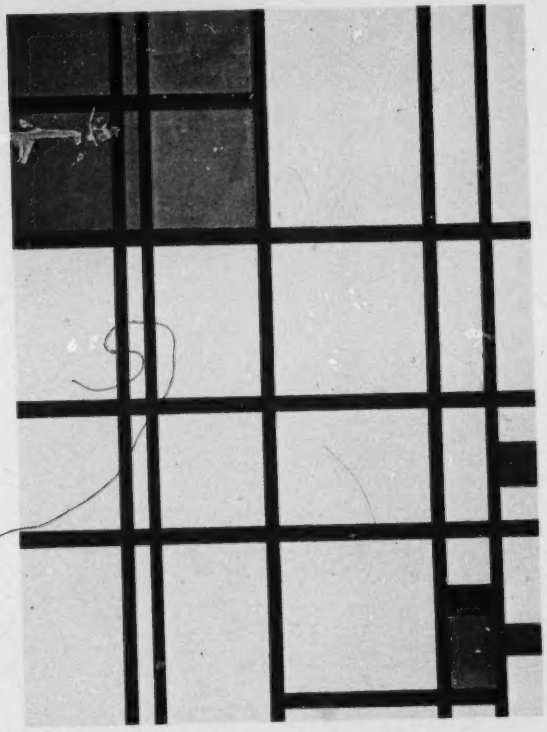
221. LACHAISE Portrait of John Marin

34. CURRY Grant Wood

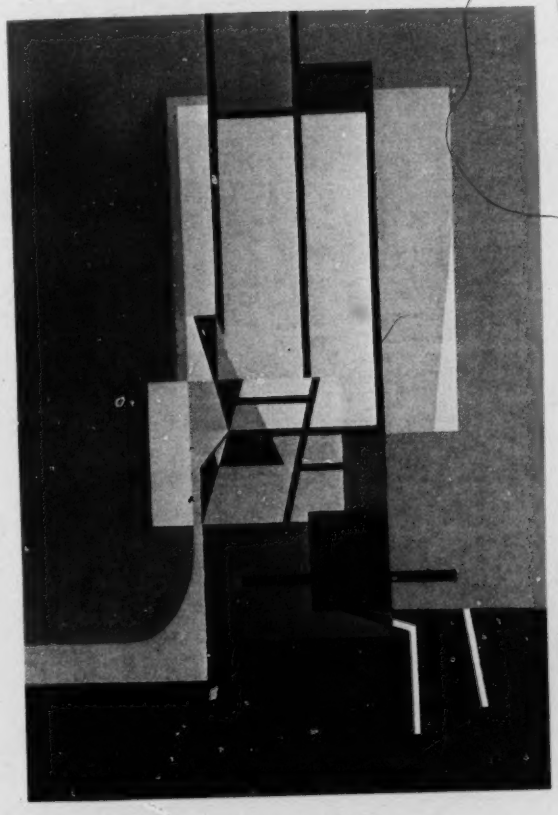


187. SPENCER Steel Country

216. DAVIDSON Portrait of Franklin D. Roosevelt



149. MONDRIAN Composition No. 7



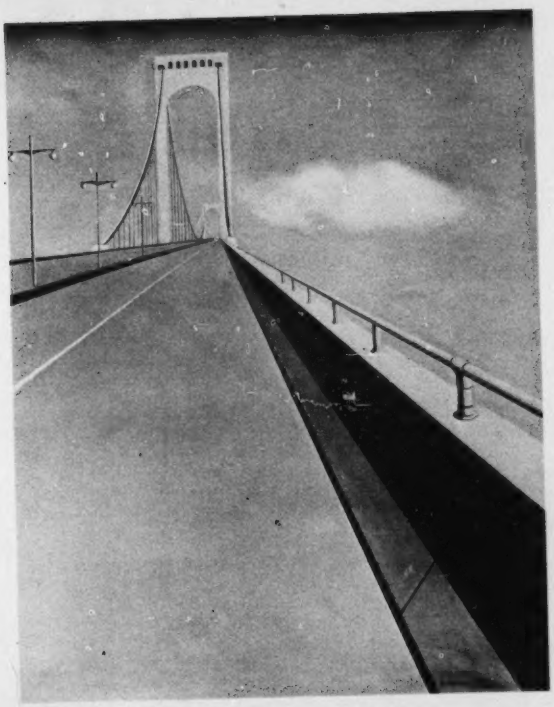
75. GREENE Monument to Light

73. GRAVES Burial of the New Law

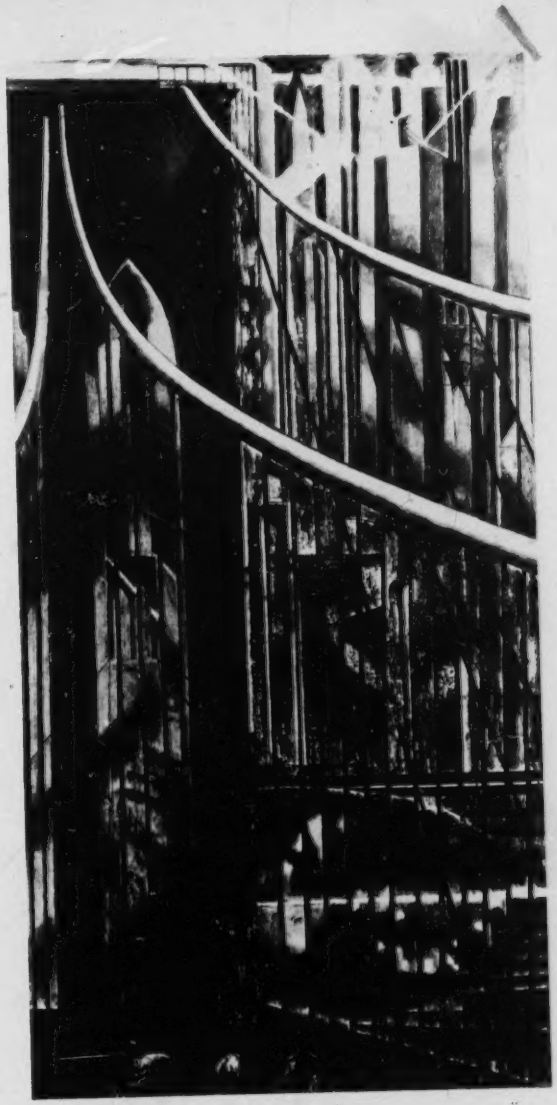
168. SAMPLE Miners Resting

26. CHAGALL Dans La Nuit (In the Night)

217. DE CREEFT Harvest



30. CRAWFORD Whitestone Bridge



188. STELLA American Landscape

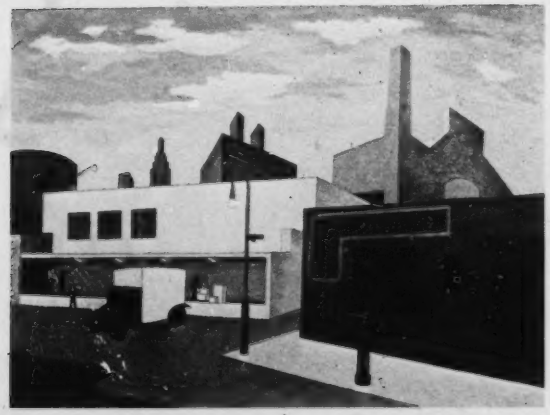
225. YOUNG Laborer

209. WYETH, A. Hauling

210. WYETH, N. Deep Cove Lobster Man

178. SHINN Seated Woman

198. WEBER Seeking Work

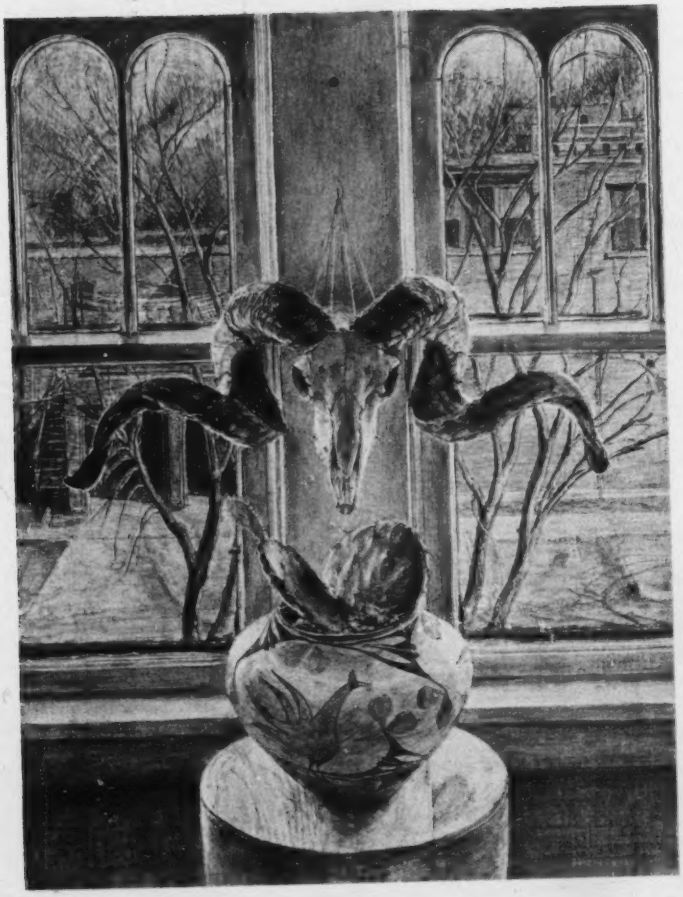


186. SPENCER Near Avenue A

29. CIKOVSKY On the Riverfront

68. FILMUS The Bricklayers

31. CURRY Baptism in Kansas

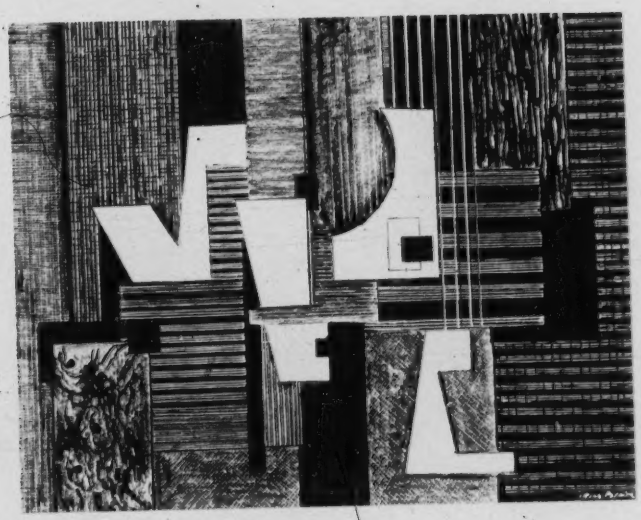


115. KIRSCH Aries

202. WOOD Girl with String Beans

212. BAIZERMAN Serenity

84. HARTLEY Northern Summer Window



157. PEREIRA Exploration with a Pencil

47. DAVIS Red Cart

92. KANE Fourth of July Parade

CATALOGUE OF THE EXHIBITION

IVAN ALBRIGHT
American, b. 1897

1. PICTURE OF DORIAN GRAY, 1944
oil on canvas, 7'6" x 42"
Signed bottom

Lent from the Collection of Mr. & Mrs. Ivan Albright

ILLUSTRATED P. 16

GEORGE C. AULT
American, 1891-1948

2. ROOFTOPS AND SKYLINE, 1931
oil on canvas, 18 x 14
Signed lower right: G. C. Ault '31
Ex coll.: Mrs. George C. Ault

Collection of Joslyn Art Museum
Gift of Mrs. George C. Ault, 1961

DARRELL AUSTIN
American, b. 1907

3. THE SISTERS, 1940
oil, 48 x 39
Signed lower right: Darrel Austin
Ex coll.: Collection of the Artist

Lent by ACA Galleries, New York

MILTON AVERY
American, 1893-1965

4. CHECKER GAME, 1939
oil on canvas, 30 x 40
Signed lower right: Milton Avery
Ex coll.: Mr. and Mrs. Roy R. Neuberger

Lent from the Collection of
The University of Michigan Museum of Art,
Gift of Mr. and Mrs. Roy R. Neuberger, 1962

5. SELF PORTRAIT, 1930
oil on masonite, 19-½ x 15
Signed upper left: Milton Avery
Ex colls.: Felix Landau Gallery; Mrs. Howard S. Wilson

Lent by University of Nebraska Art Galleries, Lincoln,
Howard S. Wilson Memorial Collection

ILLUSTRATED P. 17

PEGGY BACON
American, b. 1895

6. WINTER SPORT, 1939
pastel, 26-⅛ x 20-⅜
Signed lower left: Peggy Bacon 1939
Ex coll.: Frank K. M. Rehn Gallery, New York

Lent by F. M. Hall Collection, University of Nebraska
Art Galleries, Lincoln

MAX BECKMANN
German, 1884-1950

7. FILM STUDIO, 1933
oil on canvas, 25-¾ x 37-½
Signed lower right: Beckmann '33
Ex colls.: Curt Valentin Gallery, New York;
Catherine Viviano Gallery, New York

Lent from the Collection of Morton D. May

ILLUSTRATED P. 20

THOMAS HART BENTON
American, b. 1889

8. THE HAILSTORM, 1940
tempera on gesso panel, 33 x 40
Signed lower right: Benton

Collection of Joslyn Art Museum,
Gift of the James A. Douglas Memorial Foundation

ILLUSTRATED P. 19

9. RUNNING BEFORE A STORM, 1940
(Study for THE HAILSTORM, cat. no. 8)
watercolor, 11-¼ x 14-¾
Signed lower right: Benton
Ex colls.: American Artists, Inc.; Fred Uhl;
Hirschl & Adler Galleries; J. William Middendorf II;
Victor D. Spark

Lent from the Collection of Mr. and Mrs. James U. Smith, Jr.

ILLUSTRATED P. 19

EUGENE BERMAN
American, (b. Russia) 1899

10. L'ORAGE, 1929
oil, 36 x 28
Signed lower right: E. Berman 1929
Ex colls.: Julien Levy Gallery, New York;
M. Knoedler and Company

Courtesy of Larcada Gallery, New York

ISABEL BISHOP
American, b. 1902

11. LUNCH HOUR, 1940
ink and wash, 10 x 11
Signed

Lent by F. M. Hall Collection, University of Nebraska
Art Galleries, Lincoln

EMIL BISTTRAM
American, (b. Hungary) 1895

12. TAOS, 1933
watercolor, 17 x 22-½
Signed lower right: Bisttram 33
Ex coll.: George Barker

Collection of Joslyn Art Museum,
Gift of George Barker, 1963

HYMAN BLOOM
American, b. 1913

13. THE CHRISTMAS TREE, 1939
oil on canvas, 50 x 28
Signed lower right: Bloom
Inscribed on back top center: Bloom/1939
Ex colls.: Federal Arts Project, Massachusetts;
Division of Education, Boston Museum of Fine Arts

Lent by Museum of Fine Arts, Boston,
Gift of the Division of Education

PETER BLUME

American, (b. Russia) 1906

14. PARADE, 1930
oil on canvas, 49-¼ x 56-⅜
Signed lower left: Peter Blume 1930
Ex colls.: Daniel Gallery; Abby Aldrich Rockefeller

Lent by The Museum of Modern Art, New York, Gift of Abby Aldrich Rockefeller, 1935

ILLUSTRATED P. 24

AARON BOHROD

American, b. 1907

15. PIERS, NEW YORK HARBOR, 1931
oil, 16 x 20
Signed lower right: Aaron Bohrod 1931
Ex coll.: Collection of the Artist

Lent by ACA Galleries, New York

16. WYOMING LANDSCAPE, 1937
oil on masonite panel, 22 x 29
Signed middle bottom: Aaron Bohrod '37

Lent by The Art Institute of Chicago, Mr. and Mrs. Frank G. Logan Purchase Prize

LOUIS BOUCHÉ

American. 1896-1969

17. BARBER SHOP, 1941
oil, 48 x 38
Signed lower right: Louis Bouché 1941
Ex coll.: Encyclopaedia Britannica Collection of Contemporary American Painting

Lent by Senator William Benton

ILLUSTRATED P. 21

GEORGES BRAQUE

French, 1882-1963

18. THE FRUIT DISH, 1920-22
oil on canvas, 13-¾ x 25-½
Signed on back: G. Braque
Ex colls.: Daniel-Henri Kahnweiler, Paris; Marie Harriman Gallery, New York; Walter P. Chrysler, Jr., New York; Jacques Seligmann, New York; Bradley-Campbell Collection, Palm Beach; Owen and Leon Elliott, Cedar Rapids, Iowa

Lent by University of Iowa Museum of Art

ILLUSTRATED P. 29

ALEXANDER BROOK

American, b. 1898

19. FROG TOWN LADY, 1939
oil, 35-¼ x 28
Signed lower right: A. Brook
Ex coll.: Collection of the Artist

Courtesy of Larcada Gallery, New York

ILLUSTRATED P. 17

CHARLES BURCHFIELD

American, 1893-1967

20. THE BLACK BARN, 1930
watercolor, 23 x 31-½
Signed lower right: Chas. Burchfield 1930
Ex coll.: Frank K. M. Rehn Gallery, New York

Lent by Indianapolis Museum of Art, Martha Delzell Memorial Fund

21. NOVEMBER EVENING, 1934
oil on canvas, 32-⅛ x 52
Signed lower left: Monogram CB/1934

Lent by The Metropolitan Museum of Art, George A. Hearn Fund, 1934

ILLUSTRATED P. 33

PAUL CADMUS

American, b. 1905

22. SHORE LEAVE, 1933
oil on canvas, 32-¼ x 35-¼
Signed lower right: Paul Cadmus 1933

Lent by Whitney Museum of American Art, New York Anonymous Gift (subject to life interest)

ILLUSTRATED P. 30

ALEXANDER CALDER

American, b. 1898

23. TIGHT-ROPE WALKER
pen and ink, 19-⅛ x 25-⅛
Signed lower right: Calder
Ex colls.: Museum of Art, 1948

Lent from the Collection of The University of Michigan Museum of Art

ARTHUR B. CARLES

American, 1882-1952

24. TABLE WITH FLOWERS, c. 1930
oil, 35 x 28
Ex coll.: Graham Gallery, New York

Lent by Thomas C. Woods Fund, Nebraska Art Association, Lincoln

JOHN CARROLL

American, 1892-1959

25. BLACK VENUS, 1936
oil on canvas, 50 x 30
Signed lower right: John Carroll, '36

Lent from the Collection of the Santa Barbara Museum of Art, Gift of Mr. and Mrs. Ira Gershwin

ILLUSTRATED P. 17

MARC CHAGALL

American, (b. Russia) 1887

26. DANS LA NUIT (IN THE NIGHT), 1943
oil on canvas, 18-½ x 20-⅝
Signed lower right: Marc Chagall
Ex colls.: Pierre Matisse Gallery, New York; Louis E. Stern, New York

Lent from the Louis E. Stern Collection, Philadelphia Museum of Art

ILLUSTRATED P. 50

27. THE JUGGLER, 1932-33
gouache, 25-⅛ x 19-⅛
Signed lower right: Marc Chagall
Ex colls.: Galerie d'Art Moderne, Paris; Niveau Gallery, New York

Lent from the Milwaukee Art Center Collection, Gift of Mr. and Mrs. Harry Lynde Bradley

GIORGIO DE CHIRICO

Italian, (b. Germany) 1880

28. **THE PHILOSOPHER, 1926**
oil on canvas, 16-¼ x 10-¾
Signed upper left: G. de Chirico 1926

Collection of Joslyn Art Museum,
Gift of Arthur Wiesenberger, 1953

NICOLAI CIKOVSKY

American, (b. Poland) 1894

29. **ON THE RIVERFRONT, 1935**
oil, 30 x 40
Signed lower right: Nicolai Cikovsky '35
Ex coll.: Collection of the Artist

Lent by ACA Galleries, New York

ILLUSTRATED P. 54

RALSTON CRAWFORD

American, b. 1906

30. **WHITESTONE BRIDGE, 1939**
oil on canvas, 40 x 32
Signed lower right: Ralston Crawford
Ex coll.: Encyclopaedia Britannica Collection of Contemporary American Painting

Lent by Memorial Art Gallery of the University of Rochester
Marion Stratton Gould Fund

ILLUSTRATED P. 51

JOHN STEUART CURRY

American, 1897-1946

31. **BAPTISM IN KANSAS, 1928**
oil on canvas, 40 x 50
Signed lower right: John Steuart Curry

Lent by Whitney Museum of American Art, New York

ILLUSTRATED P. 55

32. **BELGIAN STALLIONS, 1937**
charcoal, 11 x 17
Signed lower right: John Steuart Curry 1937
Ex coll.: Graham Gallery

Collection of Joslyn Art Museum

33. **CORN AND WHEAT PANELS, 1938-40**
oil sketch, 36 x 48
Ex coll.: Mr. and Mrs. C. L. Burt, Hutchinson, Kansas

Lent by The University of Kansas Museum of Art,
Lawrence, Kansas, Gift of Mr. and Mrs. C. L. Burt

34. **GRANT WOOD, 1933**
charcoal, 24 x 18
Signed lower right: John Steuart Curry July 1933
Ex coll.: Mrs. John Steuart Curry

Collection of Joslyn Art Museum,
Given in memory of Maurie V. Evans by his Friends

ILLUSTRATED P. 48

35. **KANSAS MOTHER, 1940**
red chalk on paper, 20-¾ x 12-½
Ex coll.: Curry Estate

Lent by The University of Kansas Museum of Art,
Lawrence, Kansas

36. **KANSAS PASTORALE I, 1938-40**
oil sketch, 26-½ x 47-½
Ex coll.: Mr. and Mrs. C. L. Burt, Hutchinson, Kansas

Lent by The University of Kansas Museum of Art,
Lawrence, Kansas, Gift of Mr. and Mrs. C. L. Burt

ILLUSTRATED P. 27

37. **KANSAS PASTORALE II, 1938-40**
oil sketch, 26-½ x 37
Ex coll.: Mr. and Mrs. C. L. Burt, Hutchinson, Kansas

Lent by The University of Kansas Museum of Art,
Lawrence, Kansas, Gift of Mr. and Mrs. C. L. Burt

38. **PADRE PADILLA, 1938-40**
sanguine chalk on paper, 30 x 22
Ex coll.: Curry Estate

Lent by The University of Kansas Museum of Art,
Lawrence, Kansas, Gift of Mr. and Mrs. C. L. Burt

ILLUSTRATED P. 27

39. **THE PLAINSMAN, 1940**
charcoal and red chalk, 30-½ x 22-½
Ex coll.: Mrs. John Steuart Curry

Lent by Elvehjem Art Center, University of Wisconsin,
Madison, Wisconsin, University purchase

ILLUSTRATED P. 27

40. **THE ROTUNDA PANELS, 1938-40**
oil sketch, 29-½ x 47-½
Ex coll.: Mr. and Mrs. C. L. Burt, Hutchinson, Kansas

Lent by The University of Kansas Museum of Art,
Lawrence, Kansas, Gift of Mr. and Mrs. C. L. Burt

41. **TRAGIC PRELUDE I, 1938-40**
oil sketch, 26-½ x 48
Ex coll.: Mr. and Mrs. C. L. Burt, Hutchinson, Kansas

Lent by The University of Kansas Museum of Art,
Lawrence, Kansas, Gift of Mr. and Mrs. C. L. Burt

42. **TRAGIC PRELUDE II, 1938-40**
oil sketch, 26-½ x 37
Ex coll.: Mr. and Mrs. C. L. Burt, Hutchinson, Kansas

Lent by The University of Kansas Museum of Art,
Lawrence, Kansas, Gift of Mr. and Mrs. C. L. Burt

SALVADOR DALI

Spanish, b. 1904

43. **LA SOLITUDE, 1931**
oil on canvas, 13-7/8 x 10-11/16
Ex coll.: Pierre Collé Galleries, Paris

Lent by Wadsworth Atheneum, Hartford, Connecticut,
Henry and Walter Keney Fund

ILLUSTRATED P. 22

ARTHUR B. DAVIES

American, 1862-1928

44. WELCOME, c. 1928
oil, 38 x 56-½
Ex colls.: Estate of the Artist; Mr. Kenneth Moskowitz, Los Angeles; The Lester Avnet Collection, New York

Lent by ACA Galleries, New York

STUART DAVIS

American, 1894-1964

45. AMERICAN PAINTING, 1932-1950
oil on canvas, 40 x 50-¼
Signed upper and lower right: Stuart Davis
Ex coll.: Mrs. Stuart Davis

Collection of Joslyn Art Museum

ILLUSTRATED ON COVER

46. MURAL SKETCH, 1936
gouache, 6-¾ x 10-⅜
Signed lower right: Stuart Davis '36
Ex coll.: Federal Arts Project, of the Works Progress Administration, Washington, D. C.

Lent by University of Nebraska Art Galleries, Lincoln

47. RED CART, 1932
oil, 32 x 50
Signed upper right: Stuart Davis
Ex coll.: Alice Laughlin, New York

Lent by Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

ILLUSTRATED P. 57

48. TABLE WITH PIPE, c. 1930
oil on canvas, 32-½ x 22-½
Ex coll.: Collection of the Artist

Lent by Pennsylvania Academy of the Fine Arts

49. TELEVISION, 1931
gouache, 10-½ x 18
Signed lower right: Stuart Davis
Ex colls.: Mr. and Mrs. Lawrence A. Fleischman, Detroit; Private collection, New York

Lent by Bernard Danenberg Galleries, New York

ADOLF DEHN

American, 1895-1968

50. BURLESQUE IN BROOKLYN, 1929
ink, 14-⅜ x 20

Lent by Weyhe Gallery, New York

51. NOVEMBER DAY IN CONNECTICUT
watercolor, 20-¾ x 29
Signed lower left: Adolf Dehn
Ex coll.: The Milch Galleries

Collection of Joslyn Art Museum

52. RINGLING BROS. AT ALBERT LEA, 1930
Ink drawing, 15 x 22

Lent by Weyhe Gallery, New York

CHARLES DEMUTH

American, 1883-1935

53. BEACH SCENE, 1934
watercolor and pencil, 8-¼ x 10-½
Signed lower left: C. Demuth '34
Ex coll.: Downtown Gallery, New York

Lent from the Milwaukee Art Center Collection, Gift of Mr. and Mrs. Harry Lynde Bradley

ILLUSTRATED P. 38

54. THREE PEARS AND A PEACH, 1930
watercolor, 14 x 16
Ex coll.: Collection John V. Tarleton, New York

Courtesy of Larcada Gallery, New York

WALT DISNEY

American, 1901-1966

55. MICKEY MOUSE FROM MICKEY'S REVIEW
mixed media, 8-½ x 11
Signed lower left on mat: Walt Disney

Lent by Walt Disney Productions

56. MICKEY MOUSE
pencil on paper, 10 x 12

Lent by Walt Disney Productions

ILLUSTRATED P. 44

57. MICKEY MOUSE AND PLUTO
pencil on paper, 10 x 12

Lent by Walt Disney Productions

AARON DOUGLAS

American, b. 1898

58. WINDOW CLEANING, 1935
oil on canvas, 30 x 24
Signed lower right: A. Douglas
Ex coll.: Collection of the Artist

Lent by Nebraska Art Association, Lincoln

ILLUSTRATED P. 41

ARTHUR DOVE

American, 1880-1946

59. FROM TREES, 1937
oil, 15 x 21
Signed bottom center: Dove
Ex coll.: Downtown Gallery, New York

Lent by F. M. Hall Collection, University of Nebraska Art Galleries, Lincoln

GUY PENE DUBOIS

American, 1884-1958

60. GARAGE, 1932
oil on paper mounted on cardboard, 14 x 19-¼
Signed lower right: Guy Pene du Bois '32
Ex coll.: C. W. Kraushaar Art Gallery, New York

Lent by Indianapolis Museum of Art, Gift of the Gamboliers

61. THE TRICORNERED HAT, c. 1937
oil, 30 x 40
Signed lower right: Guy Pene du Bois
Ex colls.: Collection of the Artist; Private Collection; The American Masters Gallery, Los Angeles

Lent by ACA Galleries, New York

ILLUSTRATED P. 23

RAOUL DUFY

French, 1877-1955

62. EXERCISING GROUNDS, c. 1930
watercolor, 15-¾ x 18
Signed lower left: Raoul Dufy

Collection of Joslyn Art Museum

LYONEL FEININGER

American, 1871-1956

63. DESIGN FOR MURAL FOR ART BUILDING, NEW YORK WORLD'S FAIR, 1939
pen, ink, charcoal and watercolor, 4-⅝ x 25
Signed lower left: Feininger 1939
Ex coll.: W. R. Valentiner; Miss Florence Davies

Lent by The Detroit Institute of Arts (Gift of Miss Florence Davies)

64. IN PASSAT, 1942
watercolor, 10-¾ x 17-⅝
Signed lower left: Feininger 1942
Ex coll.: Van Diemen-Lilenfeld Galleries, New York

Lent from the Milwaukee Art Center Collection, Gift of Mr. and Mrs. Harry Lynde Bradley

65. THE MOTOR BOAT, 1931
oil on canvas, 17-¾ x 30-½
Signed upper left: Feininger 31

Lent by The Cleveland Museum of Art, Gift of Julia, wife of Lyonel Feininger

ILLUSTRATED P. 43

66. RESCUE, 1939
ink and watercolor on paper, 14 x 21
Signed lower left: Feininger

Lent from the Collection of the Santa Barbara Museum of Art, Gift of Dalzell Hatfield

67. STREET IN 'E', 1940
watercolor, 17-½ x 12
Signed lower left: Feininger 1940

Lent from the Collection of Bradley Family Foundation, Inc. Mrs. Harry Lynde Bradley, President

ILLUSTRATED P. 45

TULLY FILMUS

American, (b. Russia) 1903

68. THE BRICKLAYERS, 1933
oil, 30 x 24
Signed lower left: Tully Filmus '33
Ex coll.: Collection of the Artist

Lent by ACA Galleries, New York

ILLUSTRATED P. 35

69. THE PROTESTERS (KEEP WPA GOING), 1931
oil, 24 x 20
Signed lower right: Tully Filmus 1931
Ex coll.: Collection of the Artist

Lent by ACA Galleries, New York

JOHN FLANNAGAN

American, 1897-1942

70. BUFFALO
pencil, 8-¼ x 10-⅞
Signed lower right: John B. Flannagan

Lent from the Collection of The University of Michigan Museum of Art

LEE GATCH

American, (b. Russia) 1902-1968

71. MY THREE AUNTS, 1930
oil on canvas mounted on panel, 17 x 10-½
Signed lower right: Gatch/30
Ex colls.: Collection of the Artist; Private collection, New York; Private collection, Boston

Lent by Museum of Fine Arts, Boston, Anonymous Gift

ARSHILE GORKY

American, (b. Armenia) 1904-1948

72. STUDY FOR IMAGE IN XHORKOM, c. 1932
pencil and tempera, 19-3/16 x 24-11/16
Signed lower right: Gorky
Ex coll.: Mrs. Florence L. Stol

Lent from the Collection of The University of Michigan Museum of Art

ILLUSTRATED P. 44

MORRIS GRAVES

American, b. 1910

73. BURIAL OF THE NEW LAW, 1936
oil on canvas, 43 x 38
Signed lower left: M. Graves

Lent by Seattle Art Museum, Eugene Fuller Memorial Collection

ILLUSTRATED P. 49

74. MOOR SWAN, 1933
oil, 36 x 34-¾
Signed lower right: Graves

Lent by Seattle Art Museum, Gift of West Seattle Art Club, Katherine B. Baker Memorial purchase prize

BALCOMB GREENE

American, b. 1904

75. MONUMENT TO LIGHT, 1942
oil on canvas, 50 x 34
Signed lower right: Balcomb Greene '42
Ex coll.: Bertha Schaeffer Gallery

Lent by Thomas C. Woods Fund, Nebraska Art Association, Lincoln

ILLUSTRATED P. 49

OTTO GRIEBEL

German, b. 1895

76. DEMOBILIZED TROOPERS, 1931
watercolor, 19 x 26-¼
Signed upper right: Griebel 31
Ex coll.: Mrs. Gilbert M. Hitchcock

Collection of Joslyn Art Museum Gift of Mrs. Gilbert M. Hitchcock, 1952

WILLIAM GROPPER

American, b. 1897

77. THE BANKER, 1932
oil, 21 x 33
Signed lower left: Gropper
Ex coll.: Collection of the Artist

Lent by ACA Galleries, New York

ILLUSTRATED P. 44

LENA GURR

American, b. 1897

78. PINACLES FROM A PIER, 1939
oil, 48 x 36
Signed lower right: Lena Gurr
Ex coll.: Collection of the Artist

Lent by ACA Galleries, New York

GEORGE O. "POP" HART

American, 1869-1933

79. MARKET DAY - BOUSAEDA, 1930
pencil and watercolor on paper, 13-¼ x 21
Signed lower left: Hart, 1930, Algier

Lent from the Collection of the Santa Barbara Museum of Art, Gift of Mr. and Mrs. Dalzell Hatfield

80. ROAD TO FEZ, 1929
watercolor, 16-½ x 22-½
Signed lower right: Hart 1929, Fez Maroc

Lent by Cleveland Museum of Art, Hinman B. Hurlbut Collection

MARSDEN HARTLEY

American, 1877-1943

81. CYNICAL BLUE AND JOVIAL BROWN, 1931
oil, 18 x 24
Ex colls.: The Kraushaar Galleries, New York; Private collection, New York; Mr. Harry Spiro Collection, New York

Lent by ACA Galleries, New York

82. GREY GULL, 1940-41
oil on masonite panel, 22 x 28
Ex coll.: Paul Rosenberg & Co., New York

Collection of Joslyn Art Museum

83. THE LOST FELICE, 1939
oil on canvas, 40 x 30
Ex colls.: Walter Bareiss; Paul Kantor Galleries, Los Angeles

Lent by Los Angeles County Museum of Art, Mr. and Mrs. William Preston Harrison Collection

ILLUSTRATED P. 42

84. NORTHERN SUMMER WINDOW, 1936
oil on canvas, 24-⅛ x 20-⅛
Signed on back: Northern Summer Window, Marsden Hartley, 1936

Lent from the Collection of The University of Michigan Museum of Art

ILLUSTRATED P. 57

JEAN HELION

French, b. 1904

85. COMPOSITION DRAMATIQUE, 1939
oil on canvas, 51 x 68-¾
Signed on back: Helion Va 13 Avr. - 14 Sept. 39

Lent by Seattle Art Museum, Gift of Signora Peggy Guggenheim

ILLUSTRATED P. 43

EDWARD HOPPER

American, 1882 - 1967

86. BEAM TRAWLER TEAL, 1926
watercolor on paper, 13-½ x 19-⅜
Signed lower right: Edward Hopper / Rockland Me
Ex coll.: Fred L. Palmer, New York

Lent by Munson-Williams-Proctor Institute, Utica, New York, Gift of Fred L. Palmer

87. ROOM IN NEW YORK, 1932
oil, 29 x 36
Signed lower right: Edward Hopper
Ex coll.: Frank K. M. Rehn Gallery

Lent by F. M. Hall Collection, University of Nebraska Art Galleries, Lincoln

ILLUSTRATED P. 40

88. RYDER'S HOUSE, c. 1933
oil on canvas, 36 x 50
Signed lower right: Edward Hopper
Ex coll.: Collection of the Artist

Lent by Museum of Fine Arts, Boston, Gift of the National Academy of Design from the Henry W. Ranger Fund

PETER HURD

American, b. 1904

89. JOSE HERRERA, 1938
tempera on panel, 48 x 46-½
Signed lower left: Peter Hurd en San Patricio 1938
Ex colls.: Mrs. Cornelius J. Sullivan Gallery, New York

Lent by the Nelson Gallery - Atkins Museum Gift of Mr. and Mrs. Robert B. Fizzell

WASSILY KANDINSKY

Russian, 1866-1944

90. **PARTIE, 1933**
watercolor, 10-¾ x 15-¼
Signed lower left: V. K. '33
Ex coll.: Mrs. Harry Lynde Bradley

Lent from Milwaukee Art Center Collection
Gift of Mrs. Harry Lynde Bradley

91. **UNTITLED, NO. 629, 1936**
oil on canvas, 51-⅜ x 32
Signed lower right: monogram K/36
on stretcher, upper left: No. 629, 1936
Ex coll.: Mr. and Mrs. Aldus C. Higgins, Worcester

Lent by Worcester Art Museum,
Gift from the Estate of Mrs. Aldus C. Higgins

JOHN KANE

American, (b. Scotland) 1860-1934

92. **FOURTH OF JULY PARADE, 1930**
oil, 17 x 14-¼
Signed lower left: John Kane
Ex colls.: G. David Thompson, Pittsburgh, Pa.;
Steven L. Rose, Los Angeles

Lent by ACA Galleries, New York

ILLUSTRATED P. 58

93. **PANTHER HOLLOW, PITTSBURGH, c. 1933-34**
oil on canvas, 27-¾ x 34
Signed lower right: John Kane
Ex colls.: Valentine Gallery, New York;
Lee A. Ault, New York

Lent by Museum of Art, Carnegie Institute, Pittsburgh.
Gift of Mr. and Mrs. James F. Hillman, 1963

ILLUSTRATED P. 33

94. **STEEL FARM, 1932**
oil, 21-¼ x 25-¼
Ex colls.: G. David Thompson Collection, Pittsburgh, Pa.;
Steven L. Rose, Los Angeles

Lent by ACA Galleries, New York

MORRIS KANTOR

American, (b. Russia) 1896

95. **GIRL IN YELLOW, 1940**
oil, 30 x 40
Signed upper right: M. Kantor 1939
Ex coll.: Encyclopaedia Britannica Collection of
Contemporary American Painting

Lent by Senator William Benton

ILLUSTRATED P. 38

ROCKWELL KENT

American, 1882-1971

96. **BOOK-PLATE, 1930**
ink, 6 x 8-¼

Courtesy of Larcada Gallery, New York

97. **BOOK-PLATE, 1930**
ink, 4-¼ x 3-½

Courtesy of Larcada Gallery, New York

98. **BOOK-PLATE, 1930**
ink, 3-¼ x 2-¼

Courtesy of Larcada Gallery, New York

99. **FIGURE BY STREAM, 1930**
pencil, tondo 3-½ diameter

Courtesy of Larcada Gallery, New York

100. **FIGURE WITH BIRD AND FLOWER, 1930**
pencil, tondo 3-½ diameter

Courtesy of Larcada Gallery, New York

101. **FIGURE STUDY, 1930**
ink, 13-½ x 8-¼

Courtesy of Larcada Gallery, New York

102. **FIGURE STUDY (STUDY FOR FEMALE FIGURE), 1932**
pencil, 11 x 8-½

Courtesy of Larcada Gallery, New York

103. **FIGURE STUDY (WOMAN AND LIGHTNING), 1935**
ink, gouache, dry brush, 10 x 7-¼

Courtesy of Larcada Gallery, New York

104. **FROELICHT, 1930**
ink, 7 x 7-¼

Courtesy of Larcada Gallery, New York

105. **ILLUSTRATION, 1933**
ink, 10-½ x 11

Courtesy of Larcada Gallery, New York

106. **ILLUSTRATION FOR AUTOMOBILE ADVERTISEMENT, 1932**
ink, 3 x 5-½

Courtesy of Larcada Gallery, New York

107. **ILLUSTRATION, MOBY DICK BY HERMAN MELVILLE, 1930**
ink, 7 x 7-½

Courtesy of Larcada Gallery, New York

108. **ILLUSTRATION FOR N. Y. TRIBUNE, 1920**
ink, 7 x 4-¼

Courtesy of Larcada Gallery, New York

109. **LIFE, LIBERTY AND THE PURSUIT OF HAPPINESS, 1927**
Study for a medallion. Two sketches and final drawing in ink.

Courtesy of Larcada Gallery, New York

110. **SUMMER NIGHT, 1941**
oil, 34 x 44
Signed lower right: Rockwell Kent 1941
Ex colls.: Collection of the Artist; Hans Heinrichs, New York

Courtesy of Larcada Gallery, New York

ILLUSTRATED P. 19

111. **TWO SEATED FIGURES, 1930**
pencil, tondo 3-½ diameter

Courtesy of Larcada Gallery, New York

ERNST LUDWIG KIRCHNER

German, 1880-1938

112. VIEW OF BASEL AND THE RHINE, 1938
oil on canvas, 47-3/16 x 78-15/16
Signed lower right: E. L. Kirchner
Ex coll.: Kirchner Estate, Switzerland

Lent by City Art Museum of Saint Louis

ILLUSTRATED P. 46

113. WILDBODEN, 1932
oil, 53 x 39
Signed on back: E. L. Kirchner
Ex colls.: Estate of the Artist; Curt Valentin Gallery

Lent by F. M. Hall Collection, University of Nebraska Art Galleries, Lincoln

DWIGHT KIRSCH

American, b. 1899

114. ALONE IN THE SANDHILLS, 1940
gouache, 17-1/2 x 24
Signed lower left: D. Kirsch 1940

Collection of Joslyn Art Museum
Gift of the Artist in Memory of his Wife, 1957

115. ARIES, 1936
egg tempera, linen and gesso on masonite, 32-1/16 x 24
Signed lower left: D. Kirsch
Ex coll.: Collection of the Artist

Lent by Nebraska Art Association, Lincoln

ILLUSTRATED P. 55

PAUL KLEE

Swiss-German, 1849-1940

116. ALSO A BOXER, 1938
pencil and crayon, 11-3/4 x 7-1/4
Signed upper right: K
Ex colls.: World House Galleries; Milton Wolsky

Collection of Joslyn Art Museum, Gift of Milton Wolsky, 1967

117. FIGURINE, 1940
gouache, 13 x 8-3/4
Signed lower left: Klee
on bottom: 1940x18 Figurine fur einen festzug

Lent from Milwaukee Art Center Collection,
Gift of Mrs. Harry Lynde Bradley

ILLUSTRATED P. 37

KARL KNATHS

American, 1891-1971

118. PUMPERNICKEL, 1940
oil, 32 x 32
Signed lower right: Karl Knaths
Ex coll.: James S. and Dorothy Schramm, Burlington, Ia.

Lent by The Grinnell College Art Collection

LEON KROLL

American, b. 1884

119. NANCY WYNNE PARKER, 1930
oil on canvas, 18 x 15
Signed lower right: Leon Kroll
Ex coll.: John T. Spaulding, Boston

Lent by Museum of Fine Arts, Boston,
Bequest of John T. Spaulding

120. THE RED TAM, 1928
oil on canvas, 19-5/8 x 15-1/8
Signed lower right: Leon Kroll
Ex coll.: George T. Carleton

Lent by Indianapolis Museum of Art,
Bequest of George T. Carleton

ILLUSTRATED P. 35

WALT KUHN

American, 1880-1949

121. GREEN APPLES AND SCOOP, 1939
oil on canvas, 30 x 40
Signed lower right: Walt Kuhn 1939
Ex coll.: Collection of the Artist

Lent by The Honorable and Mrs. W. Averell Harriman

ILLUSTRATED P. 20

122. JUGGLER, 1934
oil on canvas, 30 x 25
Signed lower left: Walt Kuhn 1934
Ex coll.: Marie Harriman Gallery, New York

Lent by Nelson Gallery - Atkins Museum
Friends of Art Collection

123. TRIO, 1937
oil, 72 x 50
Signed lower left: Walt Kuhn 1937
Ex coll.: Collection of the Artist

Lent by Colorado Springs Fine Arts Center:
Gift of El Pomar Foundation

ILLUSTRATED P. 31

YASUO KUNIYOSHI

Japanese-American, 1893-1953

124. I'M TIRED, 1938
oil on canvas, 40-1/4 x 31
Signed upper right: Yasuo Kuniyoshi 1938

Lent by Whitney Museum of American Art, New York

ILLUSTRATED P. 17

125. SHACKS AND HILLS, 1941
pencil, 13-7/8 x 16-7/8
Ex coll.: Downtown Gallery

Collection of Joslyn Art Museum

126. WEATHERVANE AND OBJECTS ON A SOFA, 1933
oil on canvas, 35 x 60
Signed upper left: Yasuo Kuniyoshi, 33

Lent from the Collection of the Santa Barbara Museum of Art,
Gift of Wright Ludington

ILLUSTRATED P. 29

GASTON LACHAISE

American, (b. France) 1882-1935

127. MALE NUDE, 1930
pencil, 24-1/8 x 19
Signed lower right: G Lachaise
Ex coll.: E. Weyhe Gallery

Lent by F. M. Hall Collection, University of Nebraska Art Galleries, Lincoln

ILLUSTRATED P. 35

RICO LEBRUN

American, 1900-1964

128. SEATED CLOWN, 1941
Ink and wash on paper, 39-1/2 x 29
Signed lower right: Rico Lebrun 1941

Lent from the Collection of the Santa Barbara Museum of Art, Gift of Mr. and Mrs. Arthur B. Sachs

ILLUSTRATED P. 35

DORIS LEE

American, b. 1905

129. THE HEIFER, 1943
oil, 24-3/8 x 30
Signed lower right: Doris Lee
Ex coll.: Associated American Artists

Lent by Nebraska Art Association, Lincoln

FERNAND LEGER

French, 1881-1955

130. COMPOSITION WITH VINE, 1929
oil on canvas, 35-3/8 x 25
Signed lower right: F. Leger 29

Lent by Seattle Art Museum, Gift of Mrs. Sidney Gerber and the late Mr. Gerber

131. STANDING NUDE, 1911
pen and ink, 12-9/16 x 9-5/16
Signed: FL

Lent from the Collection of The University of Michigan Museum of Art

JACK LEVINE

American, b. 1915

132. THE FEAST OF PURE REASON, 1937
oil on canvas, 42 x 48

Lent by The Museum of Modern Art, New York, Extended loan from The WPA Art Program, 1938

133. HEAD OF VIOLINIST, 1933
(Study for STRING QUARTETTE cat. no. 134)
oil on board, 15-1/2 x 11
Ex coll.: WPA Project

Lent by The University of Kansas Museum of Art, Lawrence, Kansas

ILLUSTRATED P. 41

134. STRING QUARTETTE, 1934-37
tempera and oil on composition board, 47-1/2 x 67-1/2
Signed lower right: J. Levine
Ex. coll.: Collection of the Artist

Lent by The Metropolitan Museum of Art, Arthur H. Hearn Fund, 1942

ILLUSTRATED P. 41

CHARLES LOGASA

American, 1883-1936

135. PORTRAIT OF GEORGE BERNARD SHAW, c. 1932
oil on canvas board, 16 x 12
Signed lower left: Logasa

Collection of Joslyn Art Museum, Gift of Hannah Logasa, 1939

LUIGI LUCIONI

American, (b. Italy) 1900

136. ARRANGEMENT IN WHITE, 1933
oil, 30-1/4 x 28-1/4
Signed lower right: Luigi Lucioni 33
Ex coll.: Ferargil Galleries, New York

Lent by F. M. Hall Collection, University of Nebraska Art Galleries, Lincoln

LOREN MACIVER

American, b. 1909

137. DUNE LANDSCAPE, 1936
oil on canvas, 24-1/4 x 15
Signed lower right: MacIver
Ex coll.: Federal Arts Project of the Works Progress Administration, Washington, D.C.

Lent by University of Nebraska Art Galleries, Lincoln

138. THE SIDEWALK, 1940
oil, 40 x 32
Signed lower right: MacIver
Ex coll.: Collection of the Artist

Lent by Addison Gallery of American Art Phillips Academy, Andover, Massachusetts

GERHARD MARCKS

German, b. 1889

139. FIGURE
pencil, 17-1/8 x 10-11/16
Signed lower right: Marcks
Ex coll.: Mr. Robert H. Tannahill

Lent from the Collection of The University of Michigan Museum of Art

JOHN MARIN

American, 1872-1953

140. PERTAINING TO NASSAU STREET, NEW YORK, 1936
watercolor, 25-3/8 x 20-1/4
Signed lower left: Marin 36
Ex colls.: The Downtown Gallery; Miss Frances Sheldon

Lent by University of Nebraska Art Galleries, Lincoln, Gift of Miss Frances Sheldon

141. SAIL BOAT, DEER ISLE, MAINE, 1926
watercolor, 12-1/4 x 16-1/4
Signed lower right: Marin 26
Ex coll.: Hirshl & Adler Galleries

Collection of Joslyn Art Museum

ILLUSTRATED P. 46

REGINALD MARSH

American, (b. France) 1898-1954

142. PIP AND FLIP TWINS FROM PERU, 1932
tempera on gesso-coated linen, 48 x 48
Signed and dated lower right
Ex colls.: Estate of the Artist; Frank K. M. Rehn Gallery, New York; Huntington Hartford Collection

Lent by Bernard Danenberg Galleries, New York

ILLUSTRATED P. 30

HENRI MATISSE

French, 1869-1954

143. THE PURPLE ROBE, 1937
oil on canvas, 28-¾ x 23-¾
Signed lower right: Henri Matisse 37

Lent from The Cone Collection, The Baltimore Museum of Art

ILLUSTRATED P. 34

ALFRED H. MAURER

American, 1868-1932

144. HEAD, c. 1929
oil, 21-½ x 18

Lent by Weyhe Gallery, New York

JOHN MCCRADY

American, b. 1911

145. SWING LOW, SWEET CHARIOT, 1937
oil on canvas, 37 x 50-¼
Signed lower right: J. McCrady, '37
Ex coll.: Royer Gallery, New York

Lent by City Art Museum of Saint Louis: Eliza McMillian Fund

ILLUSTRATED P. 22

KENNETH HAYES MILLER

American, 1876-1952

146. SHOPPER, 1928
oil on canvas, 41 x 33
Signed upper left: Hayes Miller /28

Lent by Whitney Museum of American Art, New York

ILLUSTRATED P. 41

JOAN MIRO

Spanish, b. 1893

147. WOMAN, BIRD AND STARS, 1942
oil on paper, 40-½ x 29-½
Signed on back, upper left: Joan Miro Femmes, oiseau, etoiles x Palma Majorque, 15-5-1942

Lent by Des Moines Art Center, Nathan Emory Coffin Memorial Collection

ILLUSTRATED P. 28

PIET MONDRIAN

Dutch, 1872-1944

148. COMPOSITION IN YELLOW, BLUE AND WHITE, I, 1937
oil on canvas, 22-½ x 21-¾
Signed lower right: PM 37;
verso, stretcher: Piet Mondrian
Ex colls.: A. O. L. Bergmann, Amsterdam; E. Polak, Amsterdam; Sidney and Harriet Janis Collection, New York

Lent by The Museum of Modern Art, New York The Sidney and Harriet Janis Collection, 1967

149. COMPOSITION NO. 7, 1937-42
oil on canvas, 31-¾ x 24-½
Signed lower left: PM
lower right: 37/42
Ex coll.: Sidney Janis Gallery, New York

Lent by Munson-Williams-Proctor Institute, Utica, New York

ILLUSTRATED P. 49

HENRY MOORE

British, b. 1898

150. STUDY FOR A SEATED NUDE
brush and wash, 21-¾ x 13-$\frac{7}{16}$
Signed lower right: Moore/28

Lent from the Collection of The University of Michigan Museum of Art

ILLUSTRATED P. 35

EMIL NOLDE

Dutch, 1867-1956

151. FALL FLOWERS, GLADIOLI, SUNFLOWERS AND DAHLIA, 1930
watercolor, 14 x 18
Signed lower right: Nolde

Lent from the Collection of Mrs. Harry Lynde Bradley, Milwaukee, Wisconsin

152. MAGICIANS, 1930-34
watercolor, 20-⅜ x 14-⅜
Signed lower left: Nolde

Lent by The Museum of Modern Art, New York, Purchase, 1939

ILLUSTRATED P. 23

153. RED AND YELLOW SUNFLOWERS
watercolor, 13-¼ x 18
Signed lower right: Nolde
Ex colls.: Kleeman Gallery, New York; Mrs. Harry Lynde Bradley

Lent from Milwaukee Art Center Collection, Gift of Mrs. Harry Lynde Bradley

154. WOMAN AND FLOWERS, c. 1920
watercolor, 18 x 13
Signed lower right: Nolde
Ex coll.: Galerie Wilhelm Grosshennig, Dusseldorf

Lent by Memorial Art Gallery of the University of Rochester Marion Stratton Gould Fund

GEORGIA O'KEEFFE

American, b. 1887

155. RED AND PINK ROCKS AND TEETH, 1938
oil on canvas, 21 x 13
Ex colls.: A. Stieglitz Gallery, New York; Collection of the Artist

Lent by The Art Institute of Chicago, Gift of the Artist

156. RED HILLS AND BONES, 1941
oil on canvas, 30 x 40
Ex colls.: An American Place, New York; Alfred Stieglitz

Lent from The Alfred Stieglitz Collection, Philadelphia Museum of Art, on permanent loan to the Pennsylvania Academy of the Fine Arts

ILLUSTRATED P. 33

IRENE RICE PEREIRA

American, 1905-1971

157. EXPLORATION WITH A PENCIL, 1940
pencil and gouache, 13-⅞ x 17-½
Signed lower right: I. Rice Pereira

Lent by The Museum of Modern Art, New York
Gift of Mrs. Marjorie Falk, 1941

ILLUSTRATED P. 57

PABLO PICASSO

Spanish, b. 1881

158. L. ATELIER, 1934
oil on canvas, 50 x 63-½
Signed lower middle: Picasso XXXIV
Ex coll.: Mr. and Mrs. Henry R. Hope

Lent from the Collection of Indiana University Art Museum,
Gift of Mr. and Mrs. Henry R. Hope

ILLUSTRATED P. 36

159. RECLINING NUDE, 1938
pen and ink on paper, 10-¾ x 13-⅞
Signed upper right: 27.12.38, Picasso

Lent from Contemporary Collection of
The Cleveland Museum of Art

ILLUSTRATED P. 36

C. S. PRICE

American, 1874-1950

160. BOATS, 1929
oil on board, 24-½ x 30
Signed lower left: C. S. Price

Lent by Seattle Art Museum, Eugene Fuller Memorial Collection

ANTON REFREGIER

American, (b. Russia) 1905

161. THE NEWS OF THE DAY, c. 1936
oil on canvas, 12 x 16
Signed lower right: Anton Refregier - 1936
Ex coll.: Collection of the Artist

Lent by ACA Galleries, New York

NORMAN ROCKWELL

American, b. 1894

162. MERRY CHRISTMAS, 1928
oil, 34 x 26
Signed lower right: Norman Rockwell

Lent by Bernard Danenberg Galleries, New York

163. ON TOP OF THE WORLD, c. 1929
oil on canvas, 33 x 25
Signed lower right: Norman Rockwell

Lent by Bernard Danenberg Galleries, New York

ILLUSTRATED P. 40

CHRISTIAN ROHLFS

German, 1849-1938

164. TWO HEADS, 1936
watercolor, 19¾ x 14¼
Signed lower right: C R 36
Ex coll.: Mrs. Lillian Henkel Haass and Walter F. Haass

Lent by The Detroit Institute of Arts
(Gift of Mrs. Lillian Henkel Haass and Walter F. Haass
in memory of Rev. Charles W. F. Haass)

KAY SAGE

American, 1898-1963

165. A LITTLE LATER, 1938
oil on canvas, 36 x 28
Signed lower right: Kay Sage '38
Ex coll.: Collection of the Artist

Lent from the Denver Art Museum Collection,
Bequest from the Estate of Kay Sage Tanguy

ILLUSTRATED P. 20

166. BOUNDED ON THE WEST BY THE LAND UNDER WATER
oil on canvas, 28 x 36
Ex coll.: The Estate of Kay Sage Tanguy

Lent from the Collection of The University of Michigan
Museum of Art

PAUL SAMPLE

American, b. 1896

167. THE JUNCTION, c. 1935
watercolor, 14-⅞ x 22-⅛
Signed lower right: Paul Sample
Ex coll.: Ferargil Galleries

Collection of Joslyn Art Museum

168. MINERS RESTING, 1935
oil on canvas, 29 x 38
Signed lower right: Paul Sample - '35
Ex coll.: Ferargil Gallery, New York

Lent by F. M. Hall Collection, University of Nebraska
Art Galleries, Lincoln

ILLUSTRATED P. 50

WILLIAM S. SCHWARTZ

American, (b. Russia) 1896

169. MUSICIAN - SELF PORTRAIT, c. 1932
oil on canvas, 30 x 24
Signed lower center: William S. Schwartz
Ex coll.: Eugene Blazer

Collection of Joslyn Art Museum, Gift of Eugene Blazer, 1958

ZOLTAN SEPESHY

American, (b. Hungary) 1898

170. HUNGARIAN PIG HERD, 1933
oil on canvas, 24-½ x 29-½
Signed lower right

Lent from the Private Collection of Mrs. Albert de Salle

171. NUDE, 1932
pencil on paper with wash, 14 x 17-½
Signed upper right

Lent from the Private Collection of Mrs. Albert de Salle

ZOLTAN SEPESHY (Continued)

172. **PROMENADE, 1935**
oil on canvas, 20 x 24-½
Signed lower right

Lent from the Private Collection of Mrs. Albert de Salle

173. **SILHOUETTES IN SNOW, 1936**
pencil, 17 x 13
Signed lower right under mat

Lent by the Artist

SUEO SERISAWA

American, (b. Japan) 1910

174. **LOS ANGELES YARD, 1930's**
oil on panel, 19-¾ x 15-¾
Signed lower right: Serisawa

Collection of Joslyn Art Museum,
Gift of George Barker, 1963

BEN SHAHN

American, (b. Russia) 1898-1969

175. **HANDBALL, 1939**
tempera on paper over composition board, 22-¾ x 34-¼
Signed lower right: Ben Shahn
Ex coll.: Julien Levy Gallery, New York

Lent by The Museum of Modern Art, New York,
Abby Aldrich Rockefeller Fund, 1940

ILLUSTRATED P. 24

CHARLES SHEELER

American, 1883-1965

176. **STEAM TURBINE, 1939**
oil, 22 x 18
Signed lower right: Sheeler 39
Ex coll.: Downtown Gallery

Lent by The Butler Institute of American Art

ILLUSTRATED P. 48

EVERETT SHINN

American, 1876-1953

177. **SEATED WOMAN, 1929**
watercolor, 10-⅜ x 8-⅛
Signed lower middle: Everett Shinn 1929
Ex coll.: Mr. and Mrs. Arthur Wiesenberger

Collection of Joslyn Art Museum,
Gift of Mr. and Mrs. Arthur Wiesenberger, 1962

178. **SEATED WOMAN, 1929**
watercolor and pencil, 10-⅜ x 8-⅛
Signed lower middle: Everett Shinn 1929
Ex coll.: Mr. and Mrs. Arthur Wiesenberger

Collection of Joslyn Art Museum
Gift of Mr. and Mrs. Arthur Wiesenberger, 1962

ILLUSTRATED P. 53

JESSIE WILLCOX SMITH

American, 1863-1935

179. **WITH THOUGHTFUL EYES, c. 1934**
pencil, watercolor, gouache on illustration board, 22 x 16
Signed lower right: Jessie Willcox Smith
Ex coll.: Collection of the Artist

Lent by Pennsylvania Academy of the Fine Arts

ILLUSTRATED P. 40

CHAIM SOUTINE

Lithuanian, 1893-1943

180. **CHILDREN AND GEESE, 1934**
oil, 21-½ x 18-⅛
Signed lower right: Soutine
Ex colls.: Collection of the Artist; Private collection, Switzerland; Fine Arts Associates, New York

Lent from Milwaukee Art Center Collection,
Gift of Mr. and Mrs. Harry Lynde Bradley

ISAAC SOYER

American, b. 1907

181. **EMPLOYMENT AGENCY, 1937**
oil on canvas, 34-¼ x 45
Signed lower right: Isaac Soyer / 37

Lent by Whitney Museum of American Art, New York

ILLUSTRATED P. 32

MOSES SOYER

American, b. 1898

182. **BETHUNE STREET, 1935**
oil, 22 x 30
Signed lower right: M. Soyer - 35
Ex coll.: Collection of the Artist

Lent by ACA Galleries, New York

ILLUSTRATED P. 32

RAPHAEL SOYER

American, (b. Russia) 1899

183. **YOUNG WOMAN ON COT, 1930**
mixed media, 20-⅝ x 15-½
Signed lower right: R. Soyer
Ex coll.: Babcock Galleries

Lent by F. M. Hall Collection, University of Nebraska
Art Galleries, Lincoln

ILLUSTRATED P. 32

EUGENE SPEICHER

American, 1883-1962

184. **HEAD OF A YOUNG GIRL, 1937**
oil, 20 x 19
Signed lower left: Eugene Speicher
Ex coll.: Encyclopaedia Britannica collection of Contemporary American Painting

Lent by Senator William Benton

ILLUSTRATED P. 35

NILES SPENCER

American, 1893-1952

185. IN THE TOWN
oil on canvas, 29-⅞ x 39-¾
Signed: Niles Spencer

Lent by The Ann Arbor Art Association through The University of Michigan Museum of Art

186. NEAR AVENUE A, 1933
oil, 30-¼ x 40-¼
Signed lower left: Niles Spencer
On back: Niles Spencer 1933
Ex colls.: Downtown Gallery, New York; Nelson A. Rockefeller

Lent by The Museum of Modern Art, New York, Gift of Nelson A. Rockefeller, 1938

ILLUSTRATED P. 54

187. STEEL COUNTRY, 1937
oil on canvas, 36 x 25
Signed lower right: Niles Spencer
Ex coll.: Downtown Gallery, New York

Lent by Museum of Art, Rhode Island School of Design, Jesse Metcalf Fund

ILLUSTRATED P. 48

JOSEPH STELLA

American, (b. Italy) 1879-1946

188. AMERICAN LANDSCAPE, 1929
oil on canvas, 78-½ x 39
Ex colls.: M. Knoedler Gallery; Mrs. Emily Madden, Kansas, and Mrs. Mary Egner Malone, Chicago

Lent from Collection Walker Art Center, Minneapolis

ILLUSTRATED P. 51

189. PORTRAIT OF EDNA ST. VINCENT MILLAY, c. 1930
oil, 27 x 22
Signed lower center: Joseph Stella
Ex colls.: Estate of the Artist; A. Yamet, New York; The Lester Avnet Collection, New York

Lent by ACA Galleries, New York

ILLUSTRATED P. 22

YVES TANGUY

American, (b. France) 1900-1955

190. UNTITLED, 1938
green ink on paper, 18 x 14
Signed lower right: Yves Tanguy 38

Lent by Pyramid Galleries Ltd.

PAVEL TCHELITCHEW

Russian, 1898-1957

191. PHENOMENA, 1937
Ink and wash on paper, 11 x 6-¾
Signed lower left: P. Tchelitchew/37

Lent by Mr. John W. Kostitch

192. TREE INTO HAND AND FOOT WITH CHILDREN, 1940
watercolor and ink, 13-⅞ x 16-¾
Signed lower right: P. Tchelitchew 1940

Lent by The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund, 1942

LEONARD THIESSEN

American, b. 1902

193. STILL LIFE, 1936
oil, 29-¼ x 19-½
Signed lower right: Thiessen
Ex coll.: Collection of the Artist

Lent by Nebraska Art Association, Lincoln

MARK TOBEY

American, b. 1890

194. MIDDLE WEST, 1929
oil on canvas, 37-¾ x 59-¾
Signed lower right: Tobey '29

Lent by Seattle Art Museum, Gift of Mrs. Thomas D. Stimson

195. RUMMAGE, 1941
watercolor, 38-⅜ x 25-⅞
Signed lower right: Tobey 41

Lent by Seattle Art Museum, Eugene Fuller Memorial Collection

ILLUSTRATED P. 47

FRANKLIN WATKINS

American, b. 1894

196. THE FIRE-EATER, 1933-34
oil on canvas, 60-¾ x 39

Lent by Philadelphia Museum of Art

ILLUSTRATED P. 45

MAX WEBER

German, 1881-1961

197. DISCOURSE
oil on canvas, 27 x 22
Signed lower right: Max Weber
Ex coll.: Encyclopaedia Britannica, Inc.

Lent by Memorial Art Gallery of the University of Rochester Marion Stratton Gould Fund

ILLUSTRATED P. 24

198. SEEKING WORK, 1938
oil on canvas, 32 x 40-¼
Signed lower left: Max Weber

Lent from the Estate of the Artist, Courtesy of Bernard Danenberg Galleries

ILLUSTRATED P. 54

GRANT WOOD

American, 1892-1942

199. **BOY WITH WATERMELON, 1932**
charcoal, chalk and pencil on brown paper, 54 x 28
Signed lower right: Grant Wood - 1932
Ex coll.: The Vincent Price Collection, Sears, Roebuck & Company, Chicago, Illinois

Lent from the Deere & Company Collection

200. **FALL PLOWING, 1931**
oil on canvas, 29-½ x 39-¼
Signed lower right: Grant Wood, 1931
Ex coll.: Jane Wade, Ltd., New York

Lent from the Deere & Company Collection

ILLUSTRATED P. 26

201. **FALL PLOWING, 1931**
oil on masonite, 13 x 15
(Study for FALL PLOWING, cat. no 200)
Signed lower right: Grant Wood Sketch
Ex colls.: Collection of the Artist; Collection of Nan Wood Graham, Riverside, California

Lent from the Collection of Davenport Municipal Art Gallery, Davenport, Iowa

202. **GIRL WITH STRING BEANS, 1932**
charcoal, chalk and pencil on brown paper, 54 x 29
Signed lower left: Grant Wood - 1932
Ex coll.: The Vincent Price Collection, Sears, Roebuck & Company, Chicago, Illinois

Lent from the Deere & Company Collection

ILLUSTRATED P. 55

203. **HARVEST, STACKING WHEAT, 1940**
pencil and white crayon, 12 x 9
Signed lower left: Grant Wood - 1940
Ex colls.: William Rose, Westhampton Beach, New York; M. Knoedler Gallery, New York

Lent by ACA Galleries, New York

204. **JANUARY, 1938**
pencil on paper, 29 x 35
Signed lower left: Grant Wood 1938

Lent by IBM Corporation

205. **LANDSCAPE DETAIL, 1927**
(from mural series commissioned for Chieftain Hotel, Council Bluffs, Iowa)
oil

Lent by First National Bank of Council Bluffs, Iowa

206. **RETURN FROM BOHEMIA, 1935**
pastel on paper, 23-¾ x 20
Signed lower center: Grant Wood

Lent by IBM Corporation

207. **STONE CITY, 1930**
(Study for STONE CITY, IOWA, cat. No. 208)
oil sketch on masonite, 13 x 15
Signed lower right: Grant Wood Sketch
Ex colls.: Collection of the Artist; Collection of Nan Wood Graham, Riverside, California

Lent from the Collection of Davenport Municipal Art Gallery, Davenport, Iowa

ILLUSTRATED P. 26

208. **STONE CITY, IOWA, 1930**
oil on wood panel, 30-¼ x 40
Signed lower left: Grant Wood 1930
Ex colls.: Art Institute of Omaha

Collection of Joslyn Art Museum, Gift of the Art Institute of Omaha

ILLUSTRATED P. 26

ANDREW WYETH

American, b. 1917

209. **HAULING, 1939**
watercolor on paper, 15 x 24-¼
Signed lower right: Andrew Wyeth 'Hauling'
Ex colls.: Alice Clanahan, West Chester, Pa; John F. Lewis, Jr.

Lent by Pennsylvania Academy of the Fine Arts

ILLUSTRATED P. 52

NEWELL CONVERS WYETH

American, 1882-1945

210. **DEEP COVE LOBSTER MAN, c.1939**
oil on composition board, 19 x 25
Signed lower right: N. C. Wyeth
Ex coll.: Collection of the Artist

Lent by Pennsylvania Academy of the Fine Arts

ILLUSTRATED P. 52

WILLIAM ZORACH

American, (b. Russia) 1887-1966

211. **NUDE, 1945**
pencil, 14-15/18 x 10-3/8
Signed: William Zorach

Lent from The Collection of The University of Michigan Museum of Art

SAUL BAIZERMAN
American, 1889-1957

212. SERENITY, 1932-1939
hammered copper, 39 x 27 x 15
Signed upper right arm: Baizerman
Ex coll.: The New Gallery, New York

Lent by F. M. Hall Collection, University of Nebraska Art Galleries, Lincoln

ILLUSTRATED P. 56

ERNST BARLACH
German, 1870-1938

213. THE BEGGAR
terra cotta, 11-½ x 12-¾ x 8-½

Lent by The Cleveland Museum of Art, Gift of William Mathewson Milliken, in memory of Mr. and Mrs. Ralph M. Coe

ILLUSTRATED P. 18

ALEXANDER CALDER
American, b. 1898

214. SNAKE ON ARCH, 1943-44
bronze, 44 x 28 x 18
Ex coll.: Buchholz Gallery, New York

Lent by F. M. Hall Collection, University of Nebraska Art Galleries, Lincoln

ILLUSTRATED P. 25

HENRY CLEWS, JR.
American, 1875-1937

215. PORTRAIT OF COMPTE GAUTIER-VIGNAL, 1933
bronze, 29-½
Signed left arm: Clews 33

Collection of Joslyn Art Museum, Lent by La Napoule Art Foundation, Henry Clews Memorial

JO DAVIDSON
American, 1883-1952

216. PORTRAIT OF FRANKLIN D. ROOSEVELT, 1933
bronze, 13-¼
Signed back of neck: Jo Davidson, Wash. 1933

Lent by City Art Museum of Saint Louis: Gift of J. Lionberger Trust

ILLUSTRATED P. 49

JOSE DE CREEFT
Spanish, b. 1884

217. HARVEST, 1932
bronze, 12-½ x 7 x 6
Signed on base: Jose de Creeft
Ex coll.: Passedoit Gallery, New York

Lent by F. M. Hall Collection, University of Nebraska Art Galleries, Lincoln

ILLUSTRATED P. 50

SIR JACOB EPSTEIN
American, 1880-1959

218. FIRST PORTRAIT OF ISOBEL, 1932
bronze, 21

Lent by Des Moines Art Center, Gift of Mr. and Mrs. Gardner Cowles

ILLUSTRATED P. 45

JOHN FLANNAGAN
American, 1897-1942

219. HORSE
limestone, 8-¼ x 13-½

Lent from the Collection of The University of Michigan Museum of Art

ILLUSTRATED P. 23

220. NUDE WOMAN, 1941
marble, 5-⅜ x 8-¼ x 4

Lent by The Cleveland Museum of Art, Bequest of Leonard C. Hanna, Jr.

GASTON LACHAISE
American, (b. France) 1882-1935

221. PORTRAIT OF JOHN MARIN, 1928
bronze, 12-¼ x 9 x 10
Signed back: G Lachaise 1928
Ex coll.: Weyhe Gallery, New York

Lent by F. M. Hall Collection, University of Nebraska Art Galleries, Lincoln

ILLUSTRATED P. 48

HENRI LAURENS
French, b. 1885

222. SEATED NUDE, 1940
terra cotta, 10-⅝
Signed: HL 2/3

Lent from The Collection of The University of Michigan Museum of Art

ILLUSTRATED P. 45

LAZLO MOHOLY-NAGY
American, (b. Hungary) 1895-1946

223. VERTICAL: BLACK, RED AND BLUE, 1945
plexiglas, 17-⅞
Signed upper right: Moholy-Nagy '45

Lent by Mr. John W. Kostitch, Omaha

HENRY MOORE
English, b. 1898

224. FIGURE, 1932
lignum vitae, 10

Lent from The Collection of The University of Michigan Museum of Art

ILLUSTRATED P. 39

MAHONRI YOUNG

American, 1877-1957

225. LABORER, 1930
bronze, 10-¼ x 9 x 7
Signed front left of base: Mahonri
Ex coll.: Kraushaar Galleries, New York

Lent by F. M. Hall Collection, University of Nebraska Art Galleries, Lincoln

ILLUSTRATED P. 51

WILLIAM ZORACH

American, (b. Russia) 1887-1966

226. SPIRIT OF THE DANCE, 1932
bronze, ca. 78
Signed in base: Zorach 5/6
Ex coll.: Bernard Danenberg Galleries, New York

Collection of Joslyn Art Museum

ILLUSTRATED P. 7

PRINTS

PEGGY BACON
American, b. 1895

227. HAPPY HOLIDAY, 1930
engraving, 11-7/8 x 16-3/4

Collection of Joslyn Art Museum, 40th Anniversary Gift of the Joslyn Chamber Music Committee, 1971

228. OUTING (MUNICH, 1931)
lithograph, 9-1/4 x 8

Lent by Weyhe Gallery, New York

229. QUEER BREEDS, 1931
lithograph, 10-1/2 x 8-1/4

Lent by Weyhe Gallery, New York

230. RURAL RETREAT, 1930
lithograph, 11 x 15

Lent by Weyhe Gallery, New York

231. SPEAKING OF CHILDREN, 1933
engraving, 7 x 9-7/8

Lent by Weyhe Gallery, New York

232. THE VILLAGE BOOTLEGGER, 1930
engraving, 6-1/2 x 4

Lent by Weyhe Gallery, New York

THOMAS HART BENTON
American, b. 1889

233. AARON
lithograph, 12-7/8 x 9-5/8

Lent by Weyhe Gallery, New York

234. EDGE OF TOWN
lithograph, 9 x 10-3/4

Lent by Weyhe Gallery, New York

235. GATHERING CORN
lithograph, 11 x 14-5/8
Signed lower right: Benton
Ex coll.: Mrs. W. Dale Clark

Collection of Joslyn Art Museum, Gift of Mrs. W. Dale Clark, 1959

236. JESSIE AND JAKE
lithograph, 15-1/4 x 12
Signed lower right: Benton
Ex coll.: Dr. Richard H. Young

Collection of Joslyn Art Museum, Gift of Dr. Richard H. Young, 1952

237. THE MUSIC LESSON
lithograph, 14-1/4 x 15-7/8
Signed lower right: Benton

Collection of Joslyn Art Museum

GEORGE BIDDLE
American, b. 1885

238. IN MEMORIAM, 1930
lithograph, 19 x 13

Lent by Weyhe Gallery, New York

HOWARD COOK
American, b. 1901

239. THE NEW YORKER, 1930
woodcut, 17-1/2 x 8-5/8

Lent by Weyhe Gallery, New York

240. PEDRO, 1933
aquatint, 14 x 9-3/4
Signed lower right: Howard Cook 1933

Collection of Joslyn Art Museum

JOHN STEUART CURRY
American, 1897-1946

241. AJAX, 1932
lithograph, 11-5/8 x 15-7/8
Signed lower right: John Steuart Curry 1932
Ex coll.: The Friends of Art, Kansas State College

Collection of Joslyn Art Museum

242. JOHN BROWN, 1939
lithograph, 18-3/8 x 13-3/8
Signed lower right: John Steuart Curry 1939

Collection of Joslyn Art Museum

243. TO THE TRAIN, 1932
lithograph, 11-3/8 x 15-3/4
Signed lower left and right: John Steuart Curry 1932
Ex coll.: The Friends of Art, Kansas State College

Collection of Joslyn Art Museum

ADOLF DEHN
American, 1895-1968

244. COLORADO SUNFLOWERS
lithograph, 11-7/8 x 16
Signed lower right: Adolf Dehn

Collection of Joslyn Art Museum

245. FOLIAGE, 1930
lithograph, 15-1/8 x 22-1/2
Signed lower right: Adolf Dehn, 1930
Ex coll.: Louis Williams

Collection of Joslyn Art Museum, Gift of Louis Williams, 1949

246. THE LAST VEIL, 1941
lithograph, 15-3/4 x 22-3/4
Signed lower right: Adolf Dehn 41

Lent by Mrs. Alfred L. Adams, Omaha

247. NOON HOUR, 1929
lithograph, 13 x 20

Lent by Weyhe Gallery, New York

RAOUL DUFY
French, 1877-1954

248. LA MER: CORTEGE D'AMPHITRITE
lithograph, 19-$\frac{7}{8}$ x 25-$\frac{1}{2}$
Signed lower right: R D

Collection of Joslyn Art Museum,
Gift of the Art Institute of Omaha, 1931

MABEL DWIGHT
American, 1876-1955

249. LIFE CLASS, 1931
lithograph, 9-$\frac{7}{8}$ x 13-$\frac{1}{2}$

Lent by Weyhe Gallery, New York

250. THE OCEAN, 1928
lithograph, 8-$\frac{7}{8}$ x 10

Lent by Weyhe Gallery, New York

251. PAUL ROBESON, 1930
color lithograph, 14-$\frac{7}{8}$ x 13

Collection of Joslyn Art Museum, 40th Anniversary Gift of the Joslyn Chamber Music Committee, 1971

252. SUNDAY AFTERNOON, 1934
lithograph, 10-$\frac{1}{4}$ x 12-$\frac{5}{8}$

Lent by Weyhe Gallery, New York

ERNEST FIENE
American, (b. Germany) 1894-1965

253. CATTLE IN SNOW, 1939
lithograph, 16-$\frac{1}{8}$ x 11-$\frac{3}{4}$
Signed lower right: Ernest Fiene 39

Lent by Mrs. Alfred L. Adams, Omaha

254. CITY LIGHTS
etching, 16 x 15-$\frac{1}{4}$
Signed lower right: Ernest Fiene

Collection of Joslyn Art Museum

255. WASHINGTON ARCH, 1928
lithograph, 14-$\frac{1}{4}$ x 11-$\frac{7}{8}$

Collection of Joslyn Art Museum, 40th Anniversary Gift of the Joslyn Chamber Music Committee, 1971

WANDA GAG
American, 1893-1946

256. DRESSER, 1930
lithograph, 10-$\frac{1}{2}$ x 13-$\frac{1}{8}$

Lent by Weyhe Gallery, New York

WILLIAM GROPPER
American, b. 1897

257. PAUL BUNYAN, 1939
lithograph, 13-$\frac{1}{2}$ x 8-$\frac{7}{8}$

Lent by Weyhe Gallery, New York

PETER HURD
American, b. 1904

258. DONA NESTORIA
lithograph, 18-$\frac{1}{8}$ x 14
Signed lower right: Peter Hurd

Collection of Joslyn Art Museum

WASSILY KANDINSKY
Russian, 1866-1944

259. TEMPERE, 1924
color lithograph, 19-$\frac{3}{8}$ x 13-$\frac{1}{4}$
Signed lower left, K'24

Lent by Mr. Cedric Hartman, Omaha

ROCKWELL KENT
American, 1882-1971

260. CANDIDE BY JEAN FRANCOIS MARIE AROUET DE VOLTAIRE
book illustration
The Literary Guild, New York, 1929

Courtesy of Larcada Gallery, New York

261. HOMEPORT, 1931
wood engraving, 11-$\frac{1}{4}$ x 14-$\frac{1}{2}$
Signed lower right: Rockwell Kent

Collection of Joslyn Art Museum,
Gift of the Joslyn Staff in Memory of Andrew Covich

ILLUSTRATED P. 8

262. N. BY E.
book illustration
Brewer and Warren, New York, 1930

Courtesy of Larcada Gallery, New York

263. SALAMINA
book illustration
Harcourt, Brace and Co., New York, 1935

Courtesy of Larcada Gallery, New York

EUGENE KINGMAN
American, b. 1909

264. OZARK FARM, 1930
lithograph, 10-$\frac{1}{4}$ x 11-$\frac{1}{4}$
Signed lower right: E. Kingman

Collection of Joslyn Art Museum, Gift of Mrs. W. K. Strain in Memory of her Mother, Bess Berquist, 1965

FERNAND LEGER
French, 1881-1955

265. UNTITLED
lithograph, 21-$\frac{1}{4}$ x 16-$\frac{1}{2}$
Signed lower right: F. Leger
Ex coll.: The Artist

Lent by Mr. and Mrs. Richard H. Hiller, Omaha

GERHARD MARCKS
German, b. 1889

266. PORTRAIT SKETCH, 1932
lithograph, 20-$\frac{1}{2}$ x 14-$\frac{1}{2}$
Signed lower right: G. Marcks 1932

Collection of Joslyn Art Museum,
Agnes Horwich Wolsky Memorial Fund Purchase, 1961

HENRI MATISSE
French, 1869-1954

267. ODALISQUE COUCHEE, 1929
lithograph, 17 x 21
Signed lower left: Henri Matisse
Ex coll.: Heinz Berggruen, Paris

Collection of Joslyn Art Museum

FRANK MECHAU
American, b. 1903

268. HORSES AT NIGHT, 1936
lithograph, 11-½ x 15-⅞
Signed lower right: Frank Mechau

Collection of Joslyn Art Museum, Gift of Mrs. Alfred L. Adams in Memory of her Husband, 1956

269. RED MOUNTAIN, 1937
lithograph, 8-⅝ x 20
Signed lower right: Mechau 37

Lent by Mrs. Alfred L. Adams, Omaha

QUENTIN MOORE
American, b. 1901

270. JOSLYN MEMORIAL, 1932
lithograph, 12-½ x 19-¾
Signed lower right: Quentin Moore '32
Ex coll.: Mrs. James H. Keillor

Collection of Joslyn Art Museum, Gift of Mrs. James H. Keillor, 1962

WALTER OEHRLE
American, 1892-1957

271. UNION STATION, OMAHA, CHRISTMAS, 1930
lithograph, 17 x 12-½
Signed lower left: Walter Oehrle

Collection of Joslyn Art Museum, Gift of the Klopp Printing Company, 1946

GEORGES ROUAULT
French, 1871-1958

272. ILLUSTRATION FROM LE CIRQUE: PARADE, 1930-1938
aquatint, 17-¼ x 13
Signed lower left: Rouault
Ex coll.: Ferdinand Roten Galleries

Collection of Joslyn Art Museum

273. LE PETIT NAIN, 1934
aquatint, 12-⅛ x 8-¼
Signed in plate lower left: G. R.

Lent by Richard S. Shaper, Waverly, Iowa

274. SEATED CLOWN, 1930
aquatint, 15-¼ x 11-¼
Signed lower left: 1930 G. R.
Ex coll.: Milton Wolsky

Collection of Joslyn Art Museum, Gift of Milton Wolsky, 1967

WILLIAM S. SCHWARTZ
American, (b. Russia) 1896

275. LITHOGRAPH #25, 1939
lithograph, 20 x 13-½
Signed lower right: William S. Schwartz

Collection of Joslyn Art Museum, Given in Memory of Max I. Schwartz by his Family, 1954

SIMON
American, 20th century

276. THE FLOOD, 1937
lithograph, 11-¼ x 17-⅜
Signed lower right: Simon 37
Ex coll.: Mrs. Bertha Mengedoht-Hatz

Collection of Joslyn Art Museum, Gift of Mrs. Bertha Mengedoht-Hatz, 1947

LAWRENCE BEALL SMITH
American, b. 1909

277. THE SKATERS, 1939
lithograph, 12-¼ x 12-½
Signed lower right: Lawrence Beall Smith '39

Collection of Joslyn Art Museum

RAPHAEL SOYER
American, (b. Russia) 1899

278. THE MODEL, 1940
lithograph, 16-¼ x 11-¾
Signed lower right: Raphael Soyer

Collection of Joslyn Art Museum

279. SPRING, 1938
lithograph, 14 x 17-¼

Lent by Weyhe Gallery, New York

JACQUES VILLON
French, 1875-1963

280. UNE GRAND'MERE, 1943
drypoint, 9¼ x 7
Signed lower left: Jacques Villon
Ex coll.: Kennedy Galleries, Inc., New York

Lent from The Grinnell College Art Collection

KENNETH WILLMARTH
American, b. 1889

281. NEBRASKA STATE CAPITOL, CHRISTMAS EVE, 1929
lithograph, 17-¾ x 12-⅜
Signed lower left: Kenneth Willmarth

Collection of Joslyn Art Museum, Gift of the Klopp Printing Company, 1946

GRANT WOOD
American, 1892-1942

282. IN THE SPRING, 1939
lithograph, 12-¾ x 17
Signed lower right: Grant Wood

Collection of Joslyn Art Museum

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